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The Child Handel.

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JOHN GREIG, M.A., Mus. Doc.

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CONTENTS

	PAGE
ON PLAYING THE VIOLIN. By JOHN DUNN	v
THE PIANOFORTE. By WILLIAM TOWNSEND, A.R.A.M. (*To be continued*).	1
SINGING, SIGHT-SINGING, AND VOICE PRODUCTION. By JAMES SNEDDON, Mus. Bac. (*To be continued*)	22
THE VIOLIN. By W. DALY. (*To be continued*)	44
THE HARMONIUM AND AMERICAN ORGAN. By J. C. GRIEVE, F.E.I.S. (*To be continued*)	60
THE ORGAN. By JAMES S. ANDERSON, Mus. Bac. (*To be continued*) . .	77
THE ORCHESTRA. By F. LAUBACH. (*To be continued*)	86
HARMONY. By JOHN ROBERTSON, Mus. Bac. (*To be continued*) . . .	107
COUNTERPOINT. By JOHN ROBERTSON, Mus. Bac. (*To be continued*) .	129
IMITATION, CANON, AND FUGUE. By JAMES SNEDDON, Mus. Bac. (*To be continued*)	140
MUSICAL FORMS. By J. C. GRIEVE, F.E.I.S. (*To be continued*). . .	162
COMPOSITION. By J. C. GRIEVE, F.E.I.S. (*To be continued*) . . .	175
MUSICAL ANALYSIS. By J. C. GRIEVE, F.E.I.S. (*To be continued*) . .	184
CHOIR-TRAINING AND CONDUCTING. By HENRY HARTLEY and JOHN HARTLEY. (*To be continued*)	192
HISTORY OF MUSIC. By W. DALY, Junr. (*To be continued*) . . .	202

LIST OF PLATES

FRONTISPIECE—THE CHILD HANDEL.		
PLATE VII.—JOACHIM, BRAHMS, SARASATE, SAINT-SAËNS, MASCAGNI	*Facing page*	64
„ VIII.—SIR J. BARNBY, AUGUST MANNS, SIR A. C. MACKENZIE, HENSCHEL, DVORÁK .	„ „	144
„ IX.—SIR G. MACFARREN, GRIEG, STRAUSS, GORING-THOMAS, HANS RICHTER .	„ „	190
PORTRAIT—JOHN DUNN	„ „	xvi
„ MISS MARIE HALL	„ „	48
„ LIEUTENANT CHARLES GODFREY . . .	„ „	176

ON PLAYING THE VIOLIN.

By JOHN DUNN.

BROADLY speaking, Violin Playing, or the art of playing the violin, is divisible into four distinct branches, namely, fingering, bowing, style, and expression. The last of these has to be regarded as including what is commonly known as "soul," intuitive discernment, or an inborn aptitude for grasping the true spirit of whatever may be performed. These divisions are given here in the due order of their relative importance; for while the first two, *i.e.* fingering and bowing, commonly called technique, are to be regarded chiefly as a means to an end, the other two, style and expression, are far more important, exacting, and rare of achievement, besides being of loftier significance. That style and expression rank higher than technique, and form, so to speak, the true measure of violinistic achievement, is abundantly proved by the shoals of student-prodigies who land on our shores, and nine-tenths of whom, though well advanced in the matter of technique, rarely, if ever, arrive at distinction in the higher artistic qualities, and then only after many years of thoughtful study.

Without in any way deprecating the acquirement of technique—absolutely necessary, indeed, as a foundation on which to build the higher artistic qualities—a warning cannot be too strongly enforced against that glorifying of technique which has all too frequently blighted the career of many a promising artist. Irresponsible, uninstructed press reporters, led by mercenary (un)musical agents, have much to answer for in forcing a too credulous but otherwise blameless public into false views and much misplaced support.

Having, I trust, by these few preliminary remarks sufficiently impressed upon the mind of the reader the relative importance of and the difference between technique and the higher qualities of style and expression, and shown how the latter form, in the highest sense, the real test of a player, I may now pass on to a more detailed consideration of each division, separately, and in turn, so far as the limits of this article will permit.

Inasmuch as it would be impossible for a violinist to devote much attention to expression until he has acquired at any rate a moderately advanced degree of technical equipment, we will first deal with this part of the subject. At the same time, as every first-class teacher knows, many points of style, and to a

limited extent also of expression, can, and should be, taught almost from the very earliest stages.

The first requisite next to talent is, of course, a violin and bow, the choice of which is best left to some reliable judge—one's teacher or a violinist friend. For a beginner to have the use of, say, a thousand-guinea "Strad." would hardly be advisable; the risk of damage would be too great. Yet, on the other hand, the more advanced the player, the finer should be the instrument chosen for his use. I venture to say that a very large measure of the success of a solo violinist is due to the quality of the instrument upon which he plays, and in no less degree is the progress of a pupil affected by this same factor. Unfortunately a considerable number of the finest-toned instruments have fallen into the hands of amateurs, who rarely play upon them, probably because they lack the necessary skill. This is a distinct loss to the music-loving portion of mankind, and it is a thousand pities that no law exists to prevent these otherwise well-meaning "collectors" from closeting such much-needed treasuries of sound.

Imbued with an inborn commercial instinct, coupled with a vanity for hoarding up art treasures of certain increasing value, these selfish "collectors" vie with each other in "running up" the prices of the choicest gems, until the figures are far beyond the limited means of the struggling artist. In this wise do they show their love of art, arguing that by locking up some of the most exquisite art-creations, mediums of soul in sound, they are saving them from destruction! As it happens, however, that the great artists know better how to preserve valuable instruments by keeping them in use and in order than the ordinary non-playing amateur can possibly do with them out of use and out of order, the argument hardly holds good.

The finest violins for the highest order of playing are those made by the best Cremonese makers, Antonius Stradivarius and Joseph Guarnerius del Jesu. Other fine old makers of violins suitable for solo-playing are Amati, J. B. Guadagnini, Bergonzi, Rugerius, Stainer, Landolphus, Gagliano, Grancino, Lupot, Pressenda, Rocca, and Vuillaume, besides some of the best specimens of early English makers, and occasional exceptions amongst the old Tyrolese makers, such as Albani, &c. I do not recommend the common factory-made "trade" fiddle, costing from 15s. to £4, 10s. The tone of such manufactures is either thin and colourless or hard and grating, and therefore unlikely to inspire a learner with the beautiful, or to improve or soothe the temper of either pupil or teacher. While there are plenty of violin-makers in many large towns in England and elsewhere producing better-toned violins at very little more cost, to say nothing of the fact that many nondescript old violins with a good tone are to be obtained cheap, why suffer from imported noise-emitting rubbish, made but too often from baked instead of properly seasoned wood?

The best bows vary in price from three to ten guineas, or even higher. In addition to those made by James Tubbs, there are those of Voirin à Paris, Peccate, Dodd, and others. Cheaper bows, especially those of French make, are good enough for the student's purpose. These vary in price from 15s. to £2. With fairly decent bows available at these last-named prices, there seems to be little excuse for the average student using an inferior article, sometimes worth no more than half-a-crown, especially when it is borne in mind how much a decent specimen assists in the attainment of proficiency in the various bowings.

Now as to strings. Whereas only a few years ago strings of good quality were difficult to obtain in England, they are now in quite plentiful supply at the best shops in London, such as J. & A. Beare's, Hart's, Hill's, George Withers', and others. The most suitable kind for solo-playing are the Italian, in single lengths. For orchestral playing, or for players with very moist hands, a harder and cheaper kind would prove an advantage.

Next to suitably shaped hands, the most important condition towards the attainment of correct, as well as advanced, technique is a proper method of holding the violin and bow. That this is overlooked will occasion little surprise when I state that rarely, if ever, during fifteen years' experience of teaching has a pupil come to me unhampered in this respect. I have no hesitation, therefore, in pointing out to certain classes of so-called "teachers," some of whom charge as much as three or four guineas per term, that neglect of this point is responsible for the disappointment of many a student in regard to the higher technical development. For the benefit alike, then, of the erring student and the careless teacher, I will attempt to set forth some guidance in the A B C or foundation of technique.

The bow is held by the thumb and second finger, assisted by the other fingers. It is better perhaps that the thumb, instead of being placed on the stick near the nut, should be placed partly on the nut, barely or not more than touching the stick, the second finger falling almost exactly opposite the thumb. The rest of the fingers must then be allowed to fall in a natural way on each side of the second finger, all touching each other at the point where they touch the stick. They must assume a slightly curved appearance, the tips protruding a trifle over the stick (not clutching it), except the fourth finger, which rests lightly on the top (not spread out), being too short to protrude like the others. The first finger, the chief function of which is pressure, should be allowed to lean slightly over on its outer side in order to facilitate its pressing on the stick whenever required. Care must be taken not to allow the first finger to press higher up than about a third of an inch above the first joint from the finger-tip (*i.e.* the pressing point should be

about midway between the first and second joints). As the thumb has to bear the brunt of the counter-pressure, it will add to its comfort if, in the event of ebony being too high, the edge of ebony is slightly shaved or filed round at the point where the thumb presses. The joint at the middle of the thumb must be bent neither too much outwards nor yet curved inwards, but be just slightly outwards, except when playing near the heel (nut), when it should be about straight.

As to the holding of the violin itself: Stand erect, with the weight of the body on the left foot; the right foot spread out a little in advance, and *not* behind the left. Place the neck of the violin between your thumb and first finger, and without moving your head either to the right or left, lift the violin into position against your neck so that your left jaw and part of your chin rest firmly on the chin-rest at the left side of the tail-piece. (Chin-rests are a great help in gaining a firm hold, and no violin should be without one.) The violin, slightly tilted over to the right (looking towards the scroll), should be kept well in front by placing the left arm quite underneath the instrument, always holding the neck-end of the violin high enough to be on a level with your chin. The violin should rest neither on nor against the shoulder (this would prevent its being kept well in front); nor should the left elbow rest against the body (this would mean that the neck-end of the violin was not being held on a level with the chin).

The position of the left hand on the neck of the violin may be next considered. Allow the neck to rest between your first finger and thumb, the latter about half an inch distant from the peg-box, with its tip showing a similar distance, and almost perpendicularly above the finger-board, while the first finger comes in contact close to the peg-box, the whole finger from its lowest joint mark being clear above the finger-board. Great care must be exercised by beginners lest the thumb should fall to a horizontal position with its tip touching the peg-box, or lest the thumb should clutch so tightly as to prevent the hand from shifting along the neck to the higher positions. The palm of your hand should not be allowed to come in contact with the neck of the violin. Weak or double-jointed fingers or thumbs are at a great disadvantage in holding the violin and bow, as well as in fingering.

A good test of a correct position of the left hand is to place the first finger on the note F natural (first string), second finger on C natural (second string), third finger on G natural (third string), and fourth finger on D natural (fourth string), with due attention to all the foregoing remarks. It will then be observed that the thumb, instead of being squat against the neck, hardly touches, except at the side nearest the peg-box. If the thumb were kept perfectly flat against the neck, there would be a difficulty in the fourth finger reaching over to the G string; but

by being thrown ever so slightly off the flat, the fourth finger is brought nearer, and is better able to reach the strings.

All these rules and remarks refer to what is termed the *first position*, and they should be strictly adhered to, except where, as in advanced playing, awkward chords or large extensions of the fingers necessitate the disappearance of the tip of the thumb below the finger-board—in some cases until it presses quite under the neck.

The *second position* is reached by moving the whole hand a full tone higher up the neck, and maintaining the same relative position of first finger and thumb as in the first position. This is best accomplished by the beginner if the first finger is placed on, say, B flat (second string), and the pressure of the thumb released sufficiently to enable the whole hand to move simultaneously with the first finger to C natural (a tone higher). The *third* and *fourth positions* are reached in a similar way, being respectively one and two tones from the second position, and two and three tones from the first. At the *fifth position* we come to where the neck joins the body of the violin. In order, then, that the hand may reach this and the higher positions, the tip of the thumb should be allowed to fall lower for each position, until at the *sixth* or *seventh* position it presses against the bend of the neck above the "button."

An early acquaintance with the positions, up to and including the sixth or seventh, is advisable. After gaining a moderate proficiency in the first and third positions, and in moving with tolerable ease from one to the other, the remaining positions should be taken in the following order : fifth, second, fourth, sixth, and seventh.

In every Method, or "School," are to be found studies devoted entirely to each position, as well as numerous examples on the passing from one position to another (see, for example, those in Tours' Violin Primer, Spohr's "School," and David's "School," part ii.). The readiest means of gaining proficiency in passing from one position to another is by practising single note scales in three octaves. There are several published arrangements of scales. Perhaps the best for simplicity of arrangement and practical method of fingering are Schradieck's. These commence with scales passing through two octaves in one position, suitable for elementary players, and contain, besides those in three octaves, all scales in double-stopping. When playing in the higher positions it is a good rule to keep down the first (sometimes the second, third, or fourth) finger as a basis, as long as possible.

"Gliding" in violin-playing, or, as it is called by singers, "portamento," has characteristics peculiar to stringed instruments played with a bow, and more especially peculiar to the violin. The variety of effects obtainable from the different possible ways of gliding from one note to another is very interesting. Moreover,

these effects form aids to expression which tend perhaps to make the violin even a more perfect medium of expression than the human voice. All that is necessary, however, for the purposes of the learner is to avoid faulty gliding by a knowledge of the correct method, slight variations from which are sure to suggest themselves to the resourceful student when sufficiently advanced. There are three ways of correctly gliding from one note to another, the rules for two of which apply whether the two notes are on the same string or on two different strings, provided that the two notes are slurred. If one of the two notes is a natural harmonic—say, for instance, the middle E or B, E or G sharp above it on the E string—the gliding may be done with either of the fingers used for the two notes ; but should both be ordinary stopped notes, the gliding should be performed by the finger stopping the first of the two. It would be faulty to glide with the same finger which stops the note glided to (this latter being a stopped note), the effect partaking somewhat of that drawling or whining quality observed in a nocturnal song in the language of the feline race ! The gliding should be continued only on the string on which it commences and until the second note can easily be reached, or even to the position in which the second note is situated. The third way is available when both notes are stopped with the same finger, when of course the gliding is done by the same finger which stops both the notes. Good taste will help the student to avoid unnecessary drawling in this last case.

In the event of two notes played with separate strokes of the bow requiring to be connected by a glide, which frequently happens when the two are at large intervals apart, such as a sixth, octave, tenth, &c., the gliding, though done with the finger which stops the first note, is taken with the stroke which plays the second note.

The study of double-stopping (playing two notes together) is best approached by practising an open string together with stopped notes on the next string above or below. Owing to the increased difficulty in respect to intonation and independence of finger required for the mastery of intricate passages in double and treble stopping, including chord playing, this branch of technique forms one of the chief obstacles to amateurs with limited time at their disposal for practice. Indeed, not only amateurs, but also a large proportion of professional players, find double-stopping a stumbling-block. Whether this is owing to a musically defective ear, or to a want of appreciation of the niceties of calculation connected with accuracy in gauging the various intervals, or to an inability to convey these to the fingers, I am unable to decide. I do know, however, that a close attention to intervals usually produces a marked improvement, so long as the ear itself is not at fault. As a help it is invaluable, nay indispensable, to have a thorough knowledge of the theory of music and harmony, more especially that portion relating to intervals.

A ready recognition of the nature of intervals and the different forms of scales

should be acquired by the violinist almost as soon as he has learnt the gamut, for it must always be borne in mind that the violinist has to make each note for himself. The finger-tips should fall firmly on the strings, the weaker fingers not less so than the others. With many players the fourth finger has a tendency to curl up instead of being held in readiness for use. This must be corrected. Successions of octaves or tenths are played by gliding the fingers along the strings; therefore the not uncommon proceeding of raising the fourth finger before each octave or tenth would be as faulty as it is unnecessary. The ability to trill easily, with rapidity and evenness, comes only with a certain amount of advancement in technique. Though some possess a more beautiful trill than others, a good trill is more of an accomplishment and less in the nature of a gift than, say, "vibrato" or "slurred-staccato"—of which more presently—but to those who have the knack, all three effects are, from the similarity of their production, closely akin.

Bowing technique is, if anything, more difficult, and at the same time less understood, than finger technique. A *moderate* degree of facility is more readily acquired in bowing than in fingering, but it is in the higher development of bowing where so many already far advanced in finger technique still fall short. Imperfections in bowing are not so easily detected as imperfections in fingering, otherwise many solo players (some of popular repute) would be held as falling short of the mark.

I have no doubt the reader will have heard it said that in order to learn how to bow straight, and to make the bow move parallel with the bridge, it is necessary to watch the bowing in a mirror. But no mirror is required for the purpose. Simply place the middle of the bow on, say, the first or second string, so that it is parallel with the bridge; draw the bow to the point by gradually dropping the forearm; then push back to the middle, also with the forearm, being particularly careful all the while not to move the rest of the arm (from elbow to shoulder). Now push and draw the bow to and from the heel (nut), allowing the whole arm to move gradually forward from the shoulder and back again to the same place as originally, at the middle of the bow. The wrist bends the hand gradually upwards as the bow travels to the point, and the reverse towards the heel, being bent neither way at the middle. The hair of the bow will thus lie flat on the strings at the point, and gradually become tilted over towards the heel, until from the middle to the heel only the side of the hair touches the strings. A little pressure, however, will easily bring more breadth of hair in contact. These are the rules for a scientifically straight method of bowing. Very little practice will suffice for falling into the way of it.

Nothing looks more inelegant in a player than crooked bowing and a stiff wrist. On the other hand, ungainliness is turned to gracefulness by correctness of method. Elegance and gracefulness are highly essential to the lady violinist

especially. No exaggeration should be indulged in. The distance of the arm from the body varies, of course, according to the string being played upon. Never quite close to the side even when playing upon the E string, the arm will have to be raised considerably for the G string. The antiquated custom of practising with a book placed between the arm and the side of the body is absurd, as the arm never touches the side so closely. Moreover, a tendency to a curved form of the arm belonging to youth, and caused by unduly raising the elbow, has its advantages in certain kinds of bowing, and usually corrects itself as much as is necessary with the development of arm strength.

The immense variety of existing bowings would require a separate volume for their enumeration alone. It is enough to mention here the more difficult kinds only: Solid Staccato, played detached with the upper part of the bow; Spiccato, played entirely with a loose wrist in the middle (or slightly below when the tempo is slow) of the bow; Arpeggios, played with similar wrist-action to that which should be used naturally when crossing the strings; Slurred Spring-bow, which requires no action of the wrist or arm beyond their throwing the bow on the strings, the elasticity of the bow doing the springing or dancing; and Solid Slurred Staccato. This last species is generally acknowledged to be a gift, and as I have already said, closely akin to vibrato and the natural trill. Those few players who have staccato as a natural gift will require no explanation as to its method of production. I doubt also whether there is any advantage in specially practising it. Certainly, to those who have not the gift, and whose hand and wrist formation are at fault, practice will avail nothing. But if the formation of the hand or wrist be not at fault, then the whole of or some detail in the method of bowing may be, and should be corrected. In my opinion, correct early training goes a long way towards obviating the drawback.

Tone production varies in character with each individual violinist, just as the handwriting of one person differs from that of another. There is no secret beyond correct method (already explained) and individual taste. Practice does the rest. Power combined with refinement should be aimed at, and crushing the tone by the weight of the arm, or any unnecessary clumsy pressure resulting in "scrapy" tone, should be guarded against.

In the above general and somewhat hasty survey of fingering and bowing technique, I fear that many and, perhaps to some, important details have, owing to the limits of a short article, been omitted. But the most vital points have been carefully explained, and with these safe landmarks, combined with constant self-criticism and painstaking practice, sufficient knowledge should be gained, both to counteract drawbacks resulting from faulty teaching, as well as to check any tendency to go further astray.

Supplementary to this portion of the subject I give the following list of well-

known and celebrated studies, &c., arranged in progressive order, from the most elementary to the most advanced :

Berthold Tours' Primer (Novello).
Spohr's School ("Academy" Edition) (up to and including the sixth position).
Kayser Studies, Books I. and II.
Mazas' Études, Op. 36, Book I.
David's School, Part II. (the positions).
Dont's Études (preparatory to Kreutzer).
Kreutzer Studies (Peters).
Leonard's "Etudes Classiques."
Fiorillo's Studies (Peters).
Rode's Caprices (Peters).
Gavinies' Études (Peters).
Alard's "Ten Études Artistiques."
Dont's Études, Op. 35.
Bach's Six Sonates for Violin Alone.
Paganini's Caprices.

Style may have several significations. It may refer to mere correctness—correct notes, bowings, strict time, evenness of tone—when it is called Correct style or Orchestral style; it is usually too stiff, precise, and stolidly cold to be worthy, however advanced the technique, of the distinction to rank with the finer or solo-playing style. This latter is distinguishable from the former by a more or less refined feeling or lofty sentiment pervading the whole; a greater attention to detail in phrasing, character, and individuality further investing the solo style with more distinction and value.

The solo style would be out of place in the orchestra where the correct style is all that is required, any detail or individuality coming properly from the direction of the baton and at rehearsal. Of course, there are many gradations of players, solo and otherwise, from correct to fine; but taking the highest standpoint, even the Correct includes a very highly developed technique, and many other additional qualities of the correct order, though lacking the higher qualities connected with style and expression.

Besides the Correct style, there is the old French Classical style (most appropriate for classical music) of Viotti, Rode, and Kreutzer, which reached its highest development with Spohr in Germany. Then there is the Bravura style, originated by Paganini, who was mainly responsible for the invention and introduction of novelties of technique and the higher development of difficult double-stopping passages, runs, &c., which were afterwards adopted by French violinists in forming what is known as the Modern (or "showy") French style. This is exemplified in the compositions of De Beriot, Vieuxtemps, Wieniawski, and Ernst, who was more strictly a follower of Paganini than the three first-named. Vieuxtemps was perhaps the greatest exponent of the modern or brilliant French style, just as Spohr exhibited the highest development of the old Classical French style.[1] The concertos and pieces of Vieuxtemps are a great advance, both as regards technique and musical value, on the now no longer fashionable

[1] "Style" is synonymous with and often termed "School," but this is confusing. Style has no reference to pose, or appearance of a player in action.

De Beriot compositions. The latter's beautiful Seventh Concerto is, however, still popular with moderately advanced players, but to modern technique the majority of his pieces are mere child's play.

The insular position of England seems more likely than anything else to be responsible for our country having possessed no violinists in the past with any distinctive solo style. Such players as we had seem to have been content to remain copyists; at least they have left no trace or evidence of their possession even of technique in any very marked degree, with the exception of J. T. Carrodus, who possessed technique of the highest order. Some claim that the English style is of the stolid, coldly correct order, resembling our national characteristics; but as I have already explained, these are not consistent with a fine or solo style. It simply means that hitherto our violinists have confined themselves to the orchestral style. A solo style has yet to be formed. Though it may be true that stolidity, competitive combativeness, and want of love or reverence for any but the lowest order of art or entertainment form the main characteristics of the greater portion of Britons, we are a mixed race, and those of us who are really musical, and not merely so by a conceit or misdirected ambition, have as fine a musical temperament as those of any other nation. Any difference in results is chiefly owing to want of opportunities, antagonistic prejudice of fashion, and the comparatively small percentage of the music-loving public, popular enthusiasm running in other channels. Style can only be conveyed by example. Hence, in addition to having a first-rate teacher, no opportunity should be missed of hearing players of rank whose playing partakes of the traditional characteristics of the great artists who helped to form the various styles above described. Except to a limited extent, the serious study of style commences along with the list of exercises given, beginning at Kreutzer.

The best solo works for study are :—

David's Concert Studien
(12 Concertos by Viotti, Rode, and Kreutzer).
De Beriot, Concertos Nos. 1, 6, 7, and 9.
Spohr, Concerto No. 2.
David, Andante and Scherzo.
Spohr, Concerto No. 11.
David, Concerto in D.
Vieuxtemps, Fantasie Caprice.
„ Ballade et Polonaise.
Mendelssohn, Concerto.
Spohr, Concertos Nos. 8 and 9.
Max Bruch, Concertos Nos. 1, 2, and 3.
Beethoven, Concerto in D.
Spohr, Concerto No. 7.
Lipinski, Concerto Militaire.
Vieuxtemps, Concertos in E, D, and A minor.
Ernst, Fantasie on Rossini's Othello.
„ Airs Hongrois.
„ Concerto in F sharp minor.
Paganini, Concerto in D, &c.
Tschaikowsky, Concerto in D.
Brahms, Concerto in D.
Saint-Saëns, Concerto in B minor, &c.

Expression depends upon the appropriate employment of the various degrees of emphasis, accent, light and shade, different qualities of tone production, gliding,

vibrato, hurrying and slackening of speed, &c. The safest guides in these matters are good taste and a thorough knowledge of harmony and form in musical composition. These, combined with a musically emotional temperament, with an enthusiastic and deep love of the best music, may achieve the highest success. A great deal depends on the kind of expression, and upon where the expression is placed. Many players think that, so long as they play with expression of *some* kind, it matters nothing how and where it is placed. This would be as incongruous as if a painter were to place a street of houses in the middle of a sea, or a cow grazing upon a sky, and equally senseless. There are few hard and fast rules for the application of the means of expression. One generally begins by slavishly copying other players. The best models should be chosen, carefully noting their best points; experience and general musical knowledge should do the rest.

What, however, above all makes a player who has all the artistic qualities truly great is "soul," or catching the spirit or inner meaning of the composer: distinguishing his finest touches, varying moods, mistaking not sad for gay, simple for impressive, nor burdening a dance movement with wailing expression, nor yet marking an adagio with the regular accents common to dance rhythms. Technique may be gained in a few years; expression is the study of a lifetime.

JOHN DUNN.

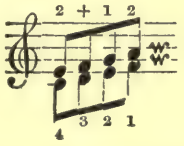
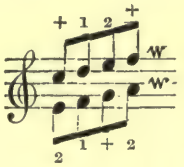
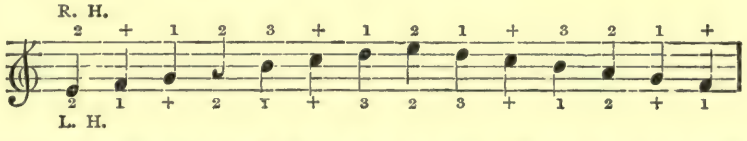
THE MUSICAL EDUCATOR.

THE PIANOFORTE.

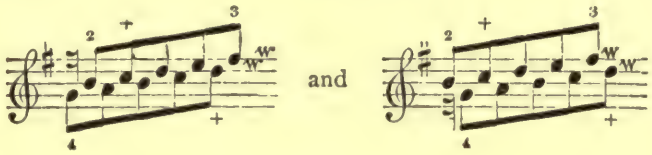
By WILLIAM TOWNSEND, A.R.A.M.

CHAPTER VII.—(*continued.*)

The Scale in Thirds, Sixths, Contrary Motion, &c.

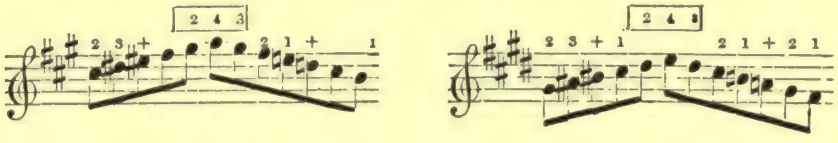
91. After each of the above scales has been studied in all these different ways, with a note of the same name in both hands, it must then be practised in thirds, sixths, &c. By the term, *a scale "in thirds,"* is here meant that combination which begins with the keynote in the left hand simultaneously with the third degree of the scale in the right hand.

The inversion of the above gives the scale "in sixths."

For these new combinations *no new fingering has to be learned*—that is, the different degrees of the scale have the same fingers placed on them in these new combinations as they had in the old one. Compare the fingering of the following scale:—

which is the right-hand-part of the C major scale in thirds, as well as the left-hand-part of the same scale in sixths, with the fingering of these same notes in the scale of C major as already learned.

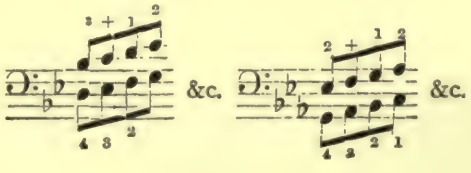
92. In studying these forms of the scale, the student should practise separately the upper-hand-part of the scales in thirds, and the lower-hand-part of those in sixths. Both begin on the third degree of the scale. When the hands are tried for the first time together, it is best to limit the compass of the scale to one octave. Only when the student has thoroughly mastered the *fingering* should he proceed to a scale of two, three, and more octaves. If he should find the scales in thirds difficult to play well "together," (especially at the upper octaves of the keyboard), he may practise them in the following manner, at a slow *tempo*:—

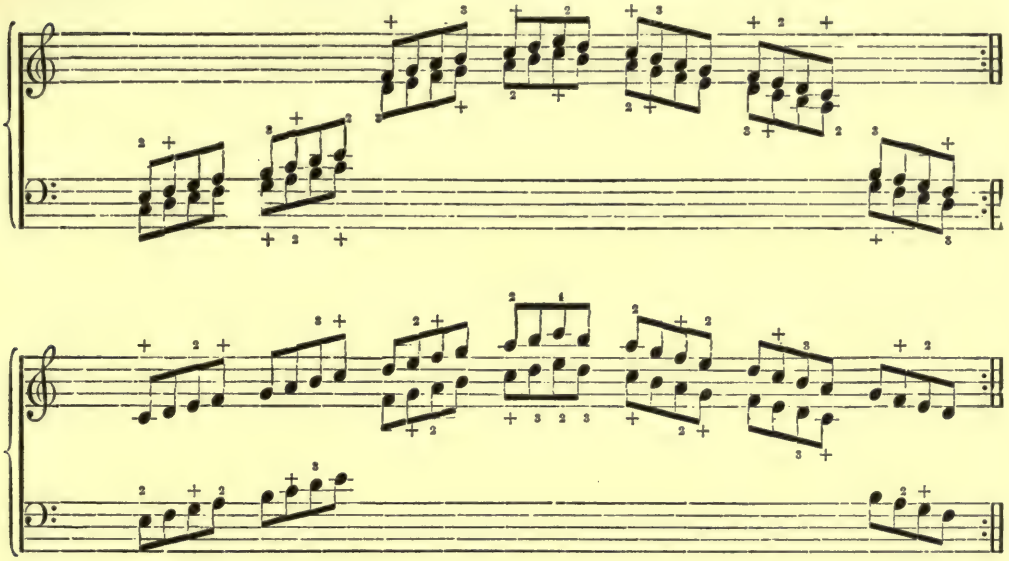
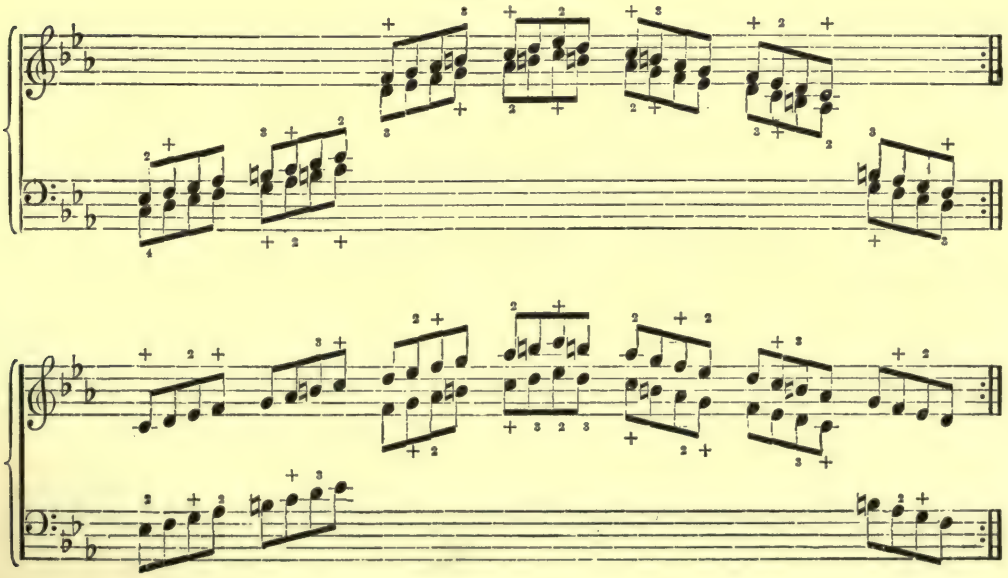
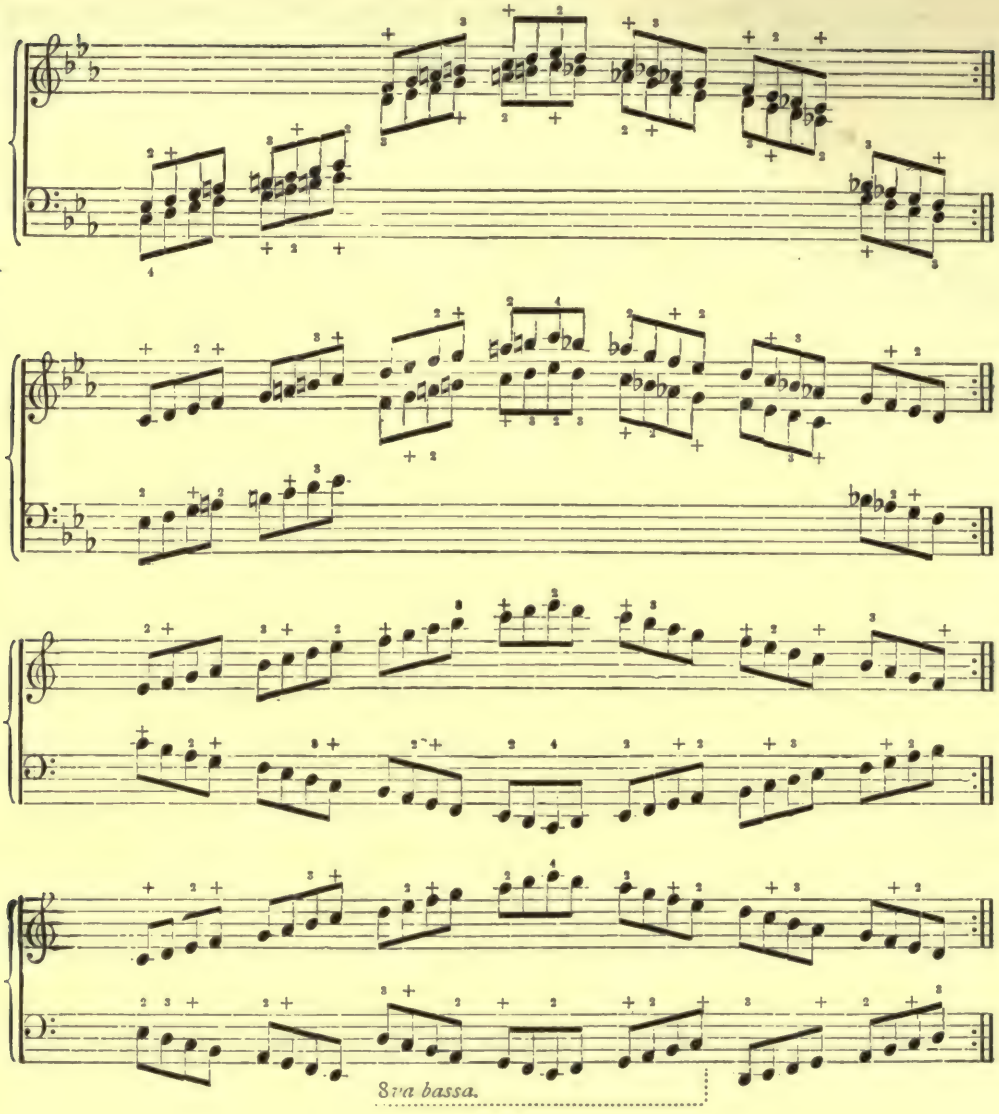
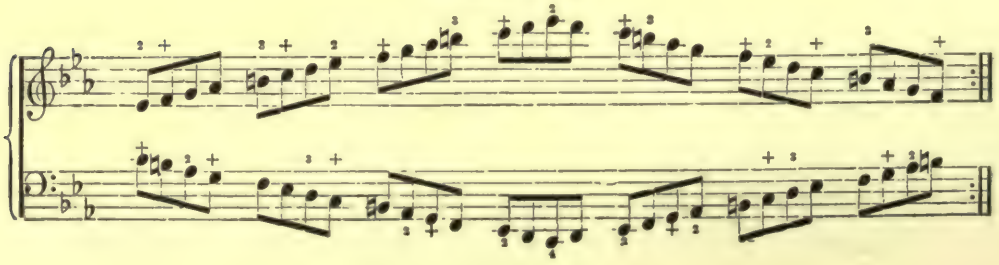
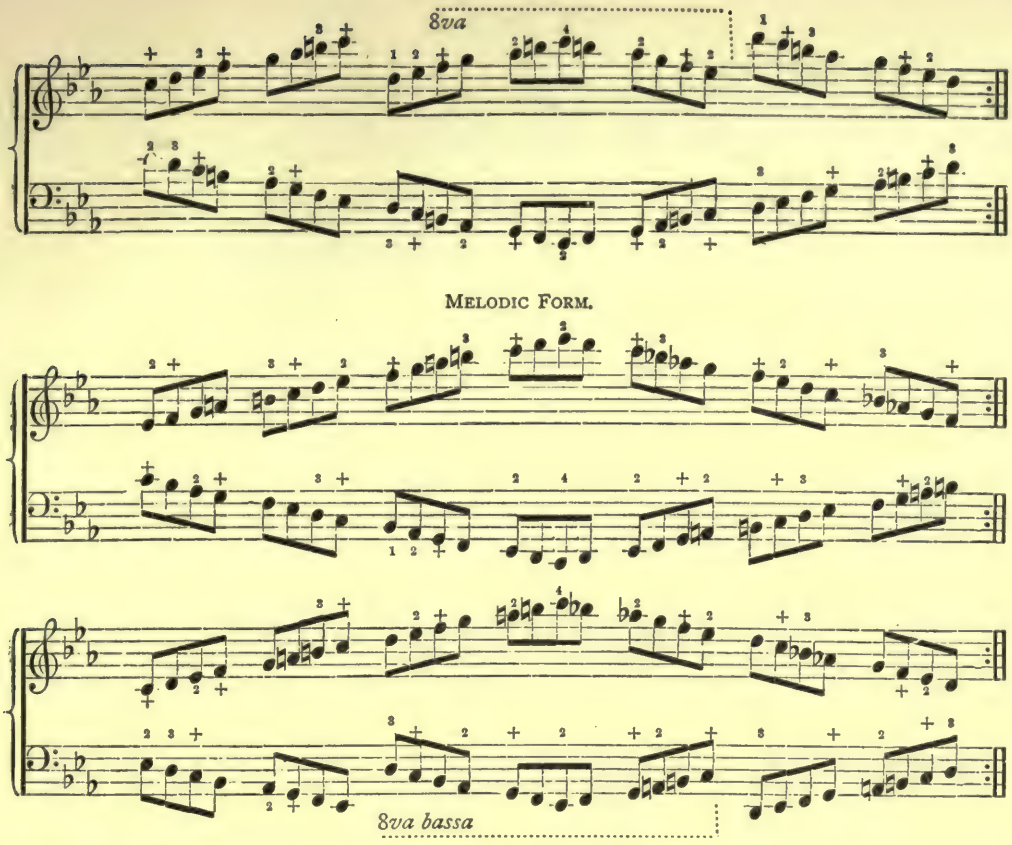


93. The scale of C has been selected as a model from which the student must construct all the forms of the other diatonic scales. Let him make himself thoroughly master of the fact that: For a diatonic scale "in thirds" the left hand takes the keynote, and for a diatonic scale "in sixths" the right hand takes the keynote; while *in both cases* the other hand takes the third degree of the scale.

94. For the fingering of every form of the diatonic scale—thirds, or sixths, whether in parallel or contrary motion—the student must take that which has already been given for the scales in eighths: par. 90. The expression, "a scale in thirds or sixths in *contrary* motion," is, of course, a contradiction in terms. What is understood by the expression is, a scale in contrary motion, starting from the interval of a third or a sixth.

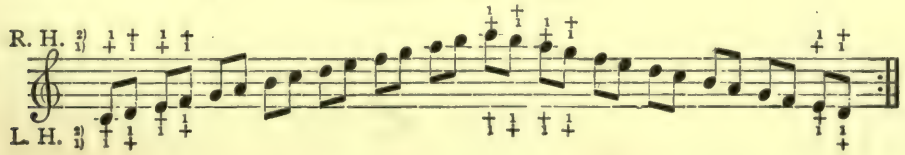
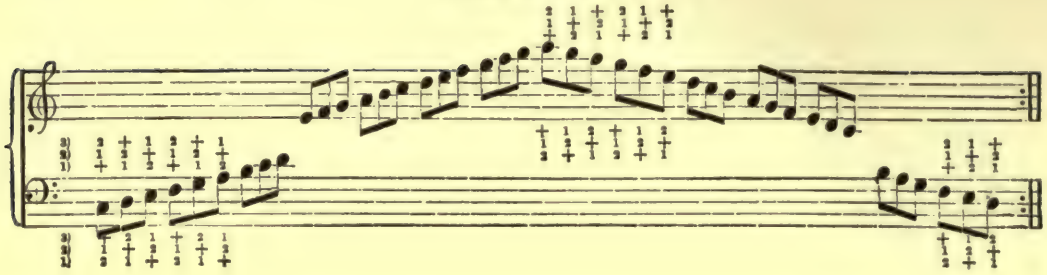
(*Note* 1.) In the fingering of the top notes of the right-hand-part of the scales (melodic) of F♯ minor and C♯ minor "in thirds," there will be found a slight peculiarity.

The second-top note has the *second* finger assigned to it in the ascending scale, and the *third* finger in the descending, while the top note is taken by the fourth finger. This contraction enables the player to use, for the descending scale, that fingering which, the grouping of black and white keys being considered, is the easiest, viz.: the fingering of its relative major scale. A somewhat similar peculiarity will be found in the fingering of the bottom notes of the left-hand part of A minor (melodic) "in sixths."

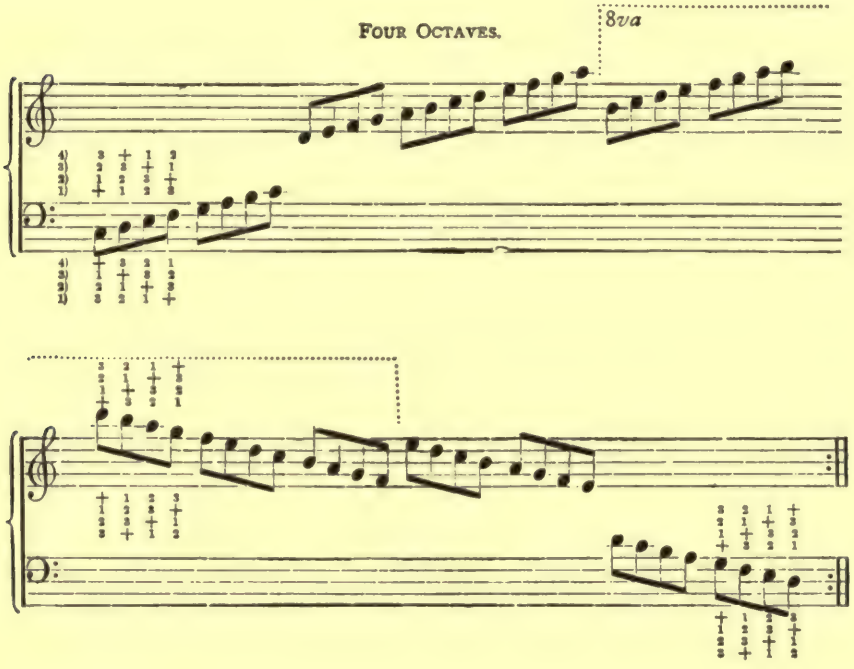
(*Note* 2.) In the left-hand-part of the scales of B♭, E♭, A♭, and D♭ major, and A♭, C♯, and F♯ minor, the fingering of the first four notes is 2, 1, +, 3, and when playing these scales "in sixths," the left hand would, according to rule, begin +, 3, &c. But to substitute the *fourth finger* for the thumb in these cases, would cause no disarrangement of the rest of the fingering, and would be neater and more convenient as a start and finish to the scale.

95. The student will derive benefit from practising the scales in tenths, thirteenths, seventeenths, and twentieths. These, though merely thirds and sixths, as far as *harmony* and *fingering* are concerned, introduce several elements of novelty, the increased distance of the hands from each other involving greater hazard, and requiring more concentration.

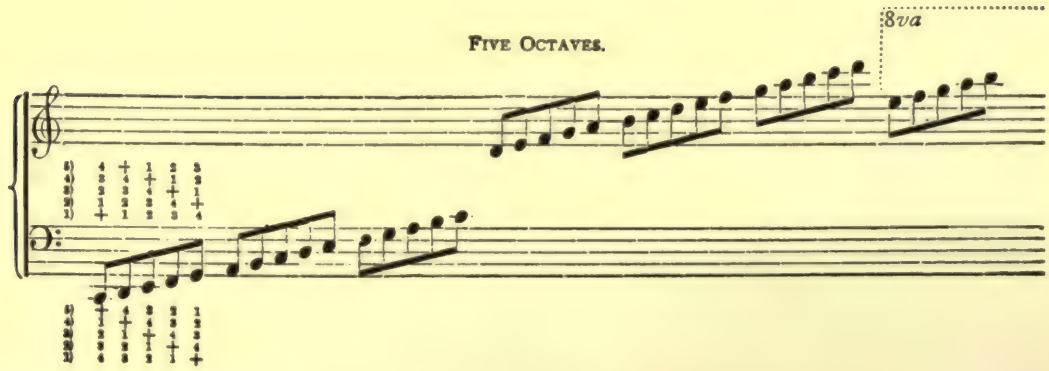
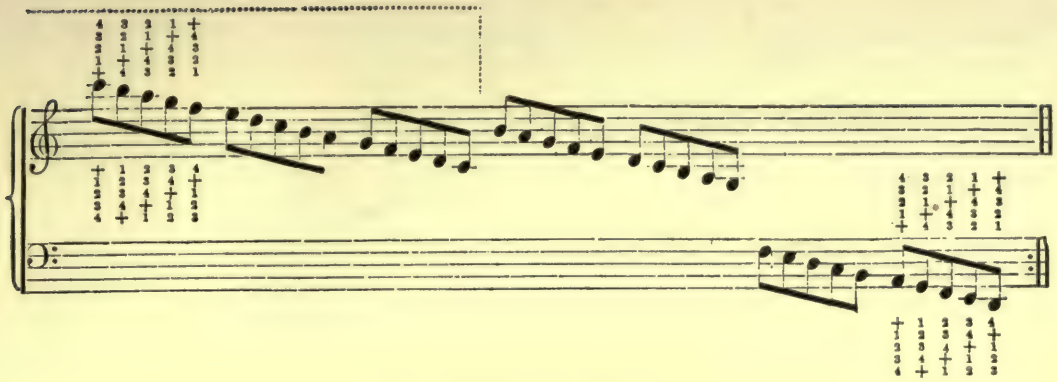
Scale of C in Different Forms.

HARMONIC FORM.

MELODIC FORM.

HARMONIC FORM.

96. When the student has made himself thoroughly familiar with *all* the diatonic scales in *all* the above forms, and can play them well, *i.e.*, rapidly, and with tone of fine quality and of every variety, he must then practise them all with what is known as the "C fingering." Five of the twelve diatonic scales (C, G, D, A, and E) have already been practised with that fingering, while two (F and B) have been practised with the above fingering in *one* hand. This leaves five (E♯, D♭, A♭, E♭, and B♭) to be studied entirely anew, and two (F and B) to be "half-studied." The new difficulties to be encountered are :—

1. Greater weight of key.
2. Smaller area on which to place the finger-tips.
3. Awkwardness of turning the thumb on to a black key following a white one.
4. Obstruction caused by the black keys.

As a means of gradually overcoming these difficulties, the scales—*in every key*, but in eighths only—may be practised with the following fingerings. The first note of each group must be *accented*, and the compass of the scale used, must be of the same number of octaves as there are notes in each group :—

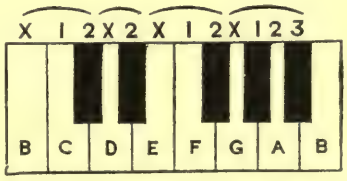
COMPASS OF TWO OCTAVES.

THREE OCTAVES.

FOUR OCTAVES.

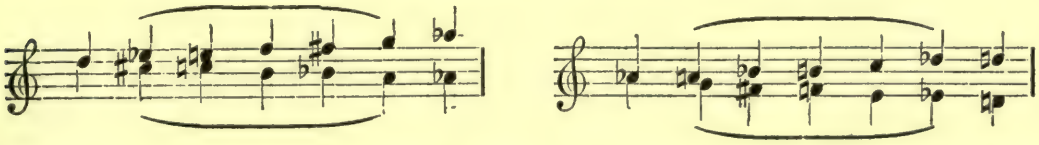


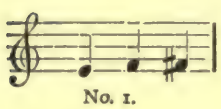
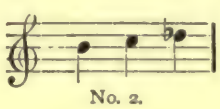
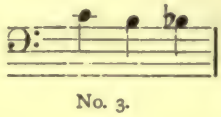
FIVE OCTAVES.

The Chromatic Scale.

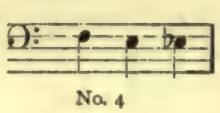
97. The chromatic scale differs from any form of the diatonic scale in its having a similar, unvarying distance between each neighbouring two of its degrees; and as the chromatic scale uses all the twelve notes of the octave on the piano keyboard, that distance must therefore be —the semitone. The greater number of notes used in the chromatic as compared with the diatonic scale, necessitates a radical change in the plan of fingering used.

98. In selecting a fingering for the chromatic scale, the plan of the keyboard must be taken into consideration. It will be seen that the five black keys divide themselves into two groups, one consisting of three, the other of two keys; and that each group contains a *central note*, that of the group of three being A♭, and that of the group of two being D.

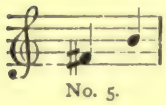
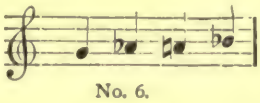
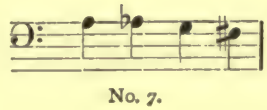
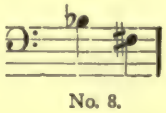


Each of these central notes is also the centre of its whole locality on the keyboard—the A♭ being equidistant from the D on either side of it, while the D is equidistant from the A♭ on either side. Further, if either the A♭ or the D be taken as a starting-note, and a chromatic scale be played in contrary motion, it will be found that the ascending scale is an exact parallel of the descending one in the matter of black and white keys (grouping), and that the groups of black keys are entered and quitted by both hands simultaneously.

In the above scales there will be noticed an exact correspondence between the individual five notes of the ascending scale, and the five notes of the descending scale which lie between the two central notes—the two hands touching a black or a white key at the same moment. On these exact coincidences in the matter of "grouping," as well as on the circumstance of the black keys being divided into two groups of dissimilar size, is based the plan of fingering used for the chromatic scale.

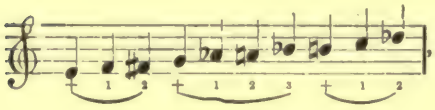
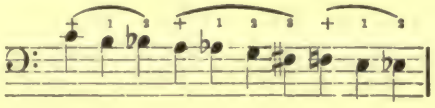
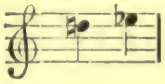
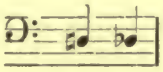
99. In examining the plan of the keyboard, it will be seen that there are two places within the octave which are exactly similar, viz., from E♮ to F♯ (No. 1) and from B♮ to D♭ (No. 2) in the right hand, and from C♮ to B♭ (No. 3), and from F♮ to E♭ (No. 4) in the left hand.

No. 1.

No. 2.

No. 3.


No. 4

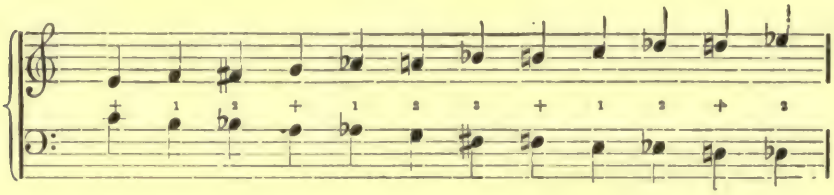
These portions of the scale are to be fingered +, 1, 2.

Lying between F♯ and the B♮ above it (No. 5) are the four notes (No. 6) G, A♭, A♮, and B♭. The corresponding four notes in the left hand are (No. 7) A♮, A♭, G♮, and F♯, lying between B♭ and the F♮ below (No. 8).

No. 5.

No. 6.

No. 7.

No. 8.

These four notes are to be fingered +, 1, 2, 3.

The notes of the scale already accounted for are thus:—

, and

leaving two notes

still to be mentioned.

These are to be fingered +, 2.

100. The *complete chromatic scale* is then:

which, for practice, must be extended the whole length of the keyboard, in parallel and contrary motion. The benefit derived from using the *third* finger on the B♭ (R. H.), and on the F♯ (L. H.) is twofold: firstly, it reduces the number of times that the thumb has, within the octave, to turn under the hand; and secondly, it differentiates the groups of black keys. The first is more of a physical, the second more of a mental benefit; but both conduce to make the execution of the chromatic scale easy and rapid.

101. After the scale has been practised in eighths throughout the entire length of the keyboard, it must then be practised in major and minor thirds, sixths, tenths, &c., in parallel and contrary motion; and, for these, the fingering must follow the rule given for the diatonic scale in paragraph 94. In order to acquire freedom in playing every form of the scale, let the

student fix in his memory the fingering used for A♭ and B♭ in the right hand, and for A♭ and F♯ in the left hand, and the fingering of the other notes of the scale will soon become familiar to him, wherever he may have to start from, or whatever intervals may lie between the two hands.

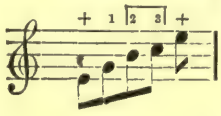
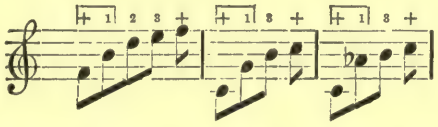
A good exercise for the acquirement of freedom in the chromatic scale is got by practising it in contrary motion, playing *two* different scales at the same time. Start from C downwards in the left hand, and from D♭ upwards in the right, playing several octaves up and down. Then, still with C in the left hand, play the right hand scale starting from D♮. And so on through all the other scales in the right hand, keeping always to the original one of C in the left.

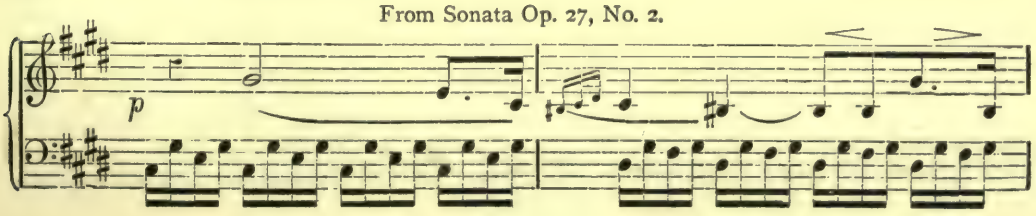
Take then B♮ in the left hand for the descending scale, and, with it as a fixture, go through the twelve scales in succession with the right hand; and so on, until the left hand has had a turn at every scale, the right having played its *twelve* to every *one* of the left hand. Treat the right hand similarly to what has been described for the left—*i.e.*, giving each right hand scale a turn of twelve left hand ones.

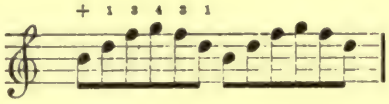
The chromatic scale being the scale of "colour," it must be specially studied with every possible degree of, and combination of degrees of tone, as was recommended for the diatonic scale in paragraph 90, No. 5.

CHAPTER VIII.

ARPEGGIOS.

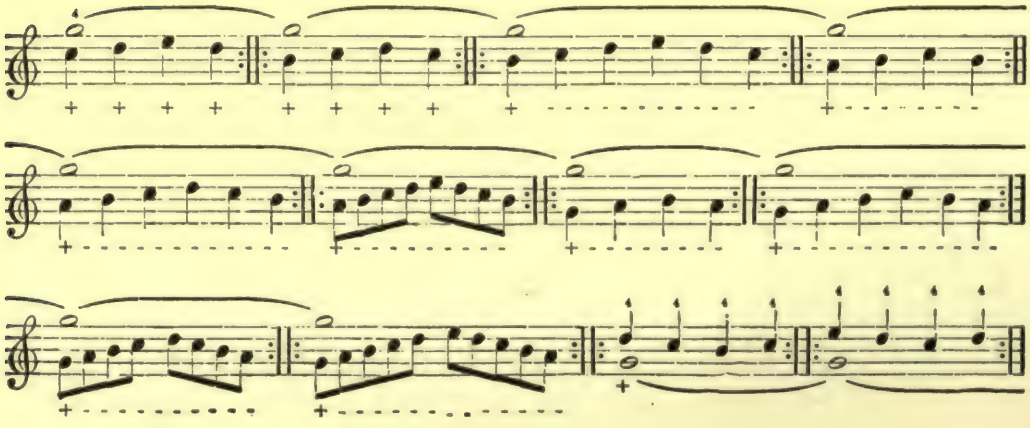
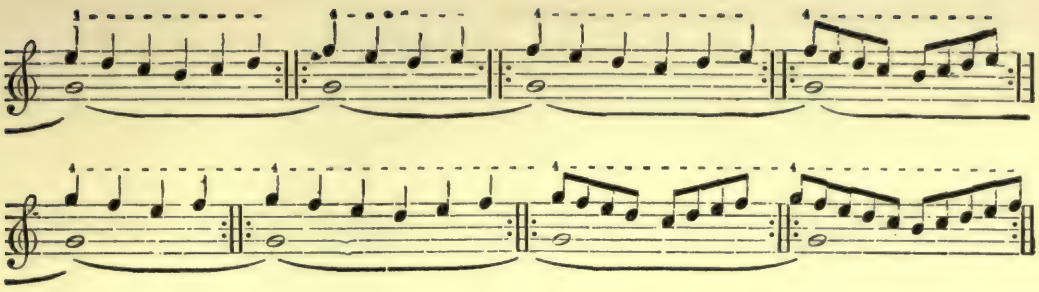
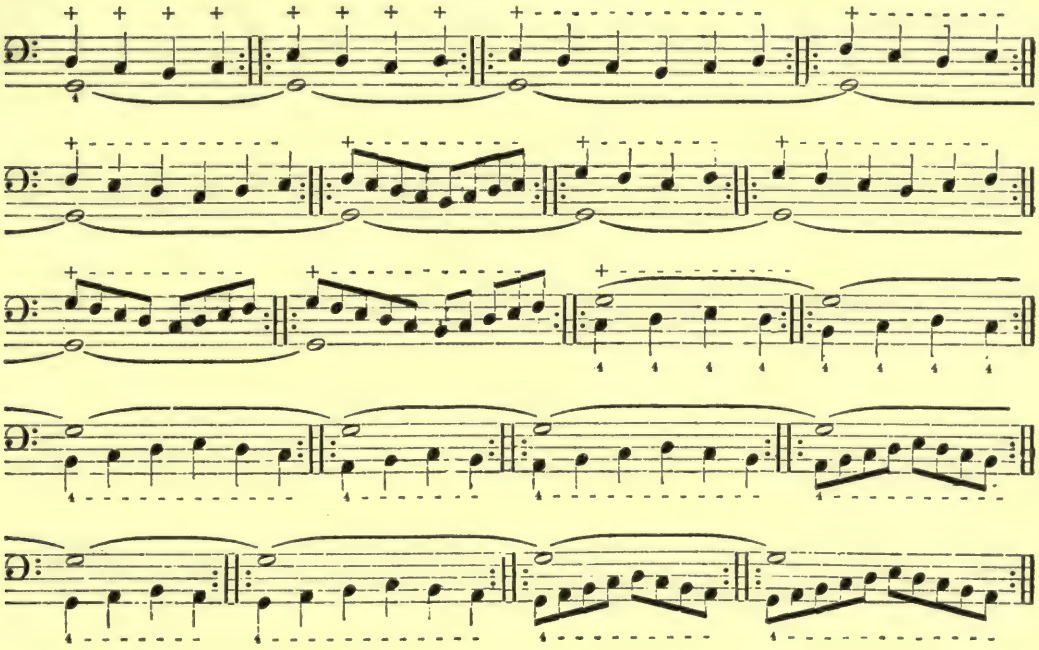
102. In Arpeggio-playing, all the motions of the fingers, thumb, and wrist, with which the student has been made acquainted in the previous chapters, are again employed; and in addition, there are to be found the elements of Contraction and Extension of hand, as well as increased extension between the fingers. Whereas in scale-playing, the greatest stretch occurring between any two neighbouring fingers is one of three semitones—the augmented second of the harmonic minor scale—in arpeggios, neighbouring fingers have to accomplish distances varying from one semitone, up to six, seven, and eight semitones:

Further: in the exercises given in Chap. V, and in the scales, the pose of hand used has been such that the distance between the limit-fingers—the thumb and the fourth—has never exceeded the interval of a perfect fifth. But, though instances in which the arpeggio is confined within that limit are by no means infrequent in the older periods of piano-music, and even up to that of Beethoven—

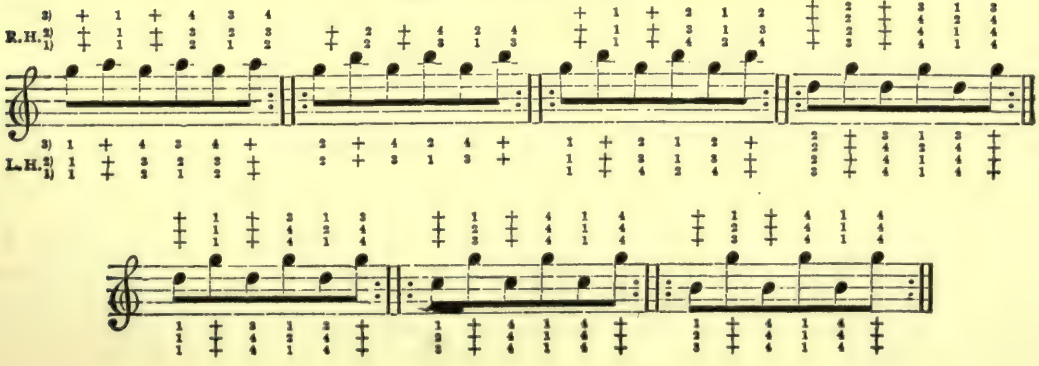
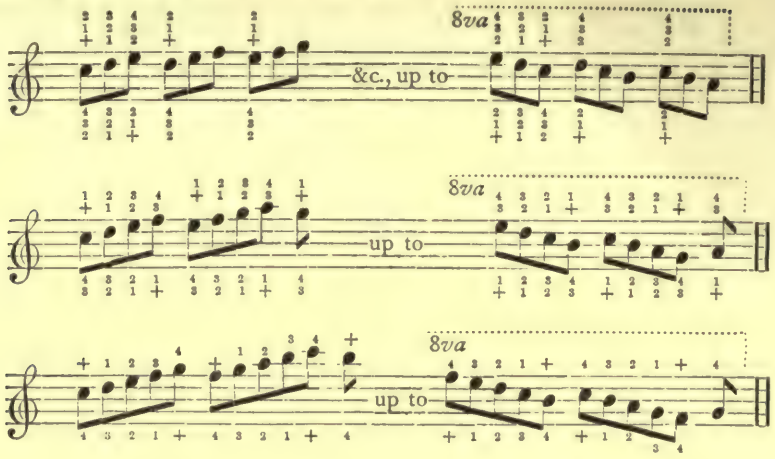
From Sonata Op. 27, No. 2.

still, it is much more common to find the arpeggio overstepping it; and modern composers for the piano have extended the figure to reaches (between the fourth finger and thumb) of tenths, elevenths, twelfths, and thirteenths.

103. As an introduction to arpeggio-playing, the following exercises may be practised; and, in order to derive full benefit from them, the student must, during the contractions and extensions, avoid all *rigidity* of hand. Let him remember that he can never acquire perfect control over the acting fingers as long as the hand remains stiff; and that the nerve-force must be expended carefully on the necessary parts of the hand, and must not be squandered over its whole area, as is the case when it is allowed to become hard and stiff. If the student has work to do with certain of his fingers, as, for instance, with the thumb, first, third, and fourth, in the following passage :—

let him watch narrowly the *second finger*. It has no work to do; therefore it must not *appear* as if it had. But if it should do so, and make various futile movements backwards and forwards, or up and down, or from side to side, then he will know that the nerve-action has gone in a wrong direction, and that he must exercise more control over the acting fingers, in order to acquire control over the non-acting one—in this case, the second. And if he be too lazy to correct this waywardness of movement in the non-acting finger, or too impatient to set about applying the cure for it, he must bear in mind that his tone-production will always be correspondingly imperfect.

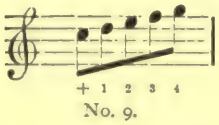
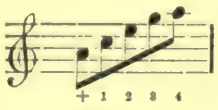
104. In the exercises with the semibreve held by the fourth finger, the thumb must be kept straight (that is, must bend only at the joint next the wrist), and the back of the hand must not rise. In those with the semibreve held by the thumb, the fourth finger's approach to the thumb must not be allowed to cause the back of the hand to rise, and the thumb, while *giving*, must on no account bend at the joint next the nail. The semibreves are to be held at the *low* level of the keys. All the exercises with the held semibreve must be transposed into the keys mentioned in paragraph 54.

Contraction and Extension Exercises.

RIGHT HAND.

LEFT HAND.

The following to be played also on black keys, and on black and white keys:—

Left hand two octaves lower.

The following to be transposed into every key :—

The previous three exercises to be afterwards practised throughout the whole length of the keyboard.

105. The element of extension between neighbouring fingers has been mentioned in paragraph 102. It has been already met with in the harmonic form of the minor scale; but the part it plays in the arpeggio is a much more important one. It may at first sight appear as if the stretching of the fingers apart from each other were a matter which should require no special study. But to stretch the fingers apart *stiffens* the hand, and to play with a stretched hand is therefore to play with a hand which is stiffer than when it is unstretched. The question then is: How to obtain the greatest amount of stretch between the fingers, with the least amount of stiffness in the hand.

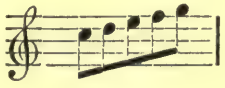
106. If the student will place the fingers of his right hand on the following five notes (No. 9), feeling meanwhile with his left hand the *consistency* of his right, and will then stretch the same fingers on to the following notes (No. 10), keeping his left hand on

No. 9.

No. 10.

his right during the alteration of posture, he will be conscious of a change in the beforementioned consistency. His hand is now harder, however much he may try to maintain the consistency it had when in the less extended pose. This loss of softness is the natural consequence of the increased tension, and is unavoidable. But there is a further state—a state of *rigidity*—into which the hand may easily fall, if great care be not taken to keep it as loose as possible. Let the student be always on the watch to prevent the approach of this, his worst enemy, viz., stiffness of hand. If he can remember that all positions of stretch are liable to the attacks of this visitor, he will save himself from many hours of useless practice.

The following exercises are to be studied under as many of the conditions of hand mentioned in Chap. V. as are compatible with the increased stretch between the fingers. The semibreves are to be touched by the finger-tips, but not held down at the low level of the keys. Each of the exercises in quavers is to be taken as a model on which many others may be constructed. For the guidance of the student in this matter, let him remember that, out of the group of five

fingers, 10 two-finger combinations, 10 three-finger combinations, and 5 four-finger combinations can be got. They are here given :—

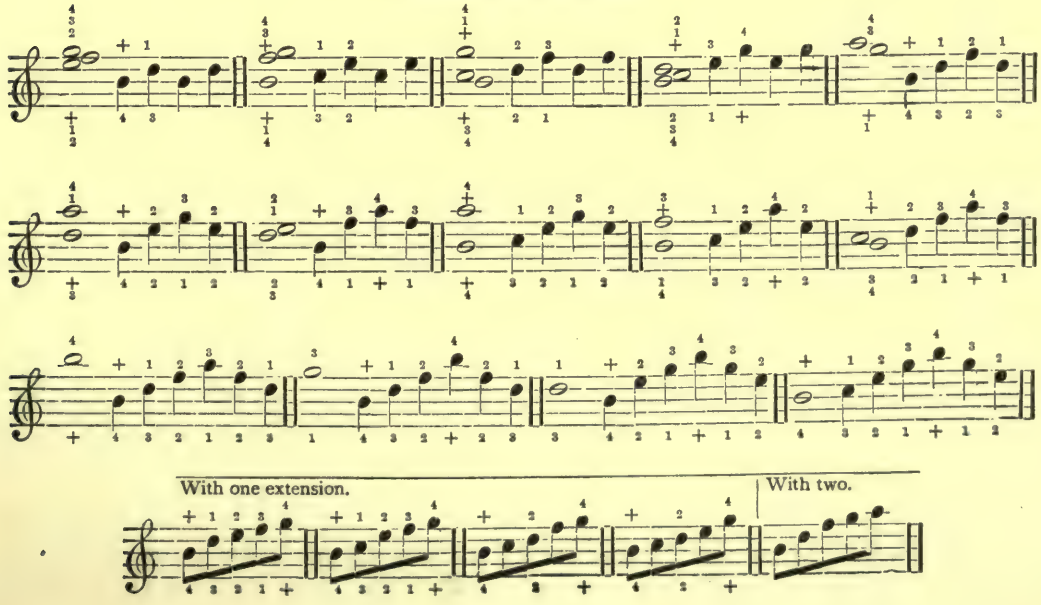
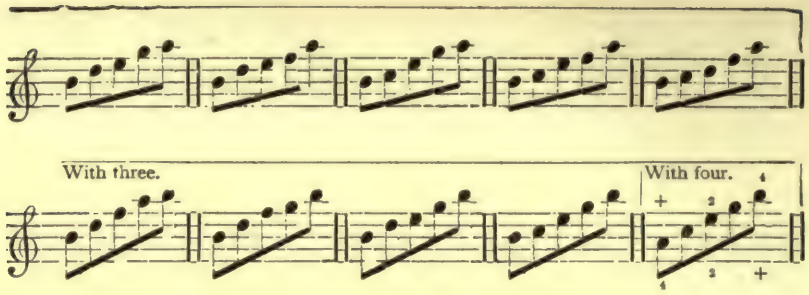
+1, +2, +3, +4, 12, 13, 14, 23, 24, 34.
+12, +13, +14, +23, +24, +34, 123, 124, 134, 234.
+123, +124, +134, +234, 1234.
+1234.

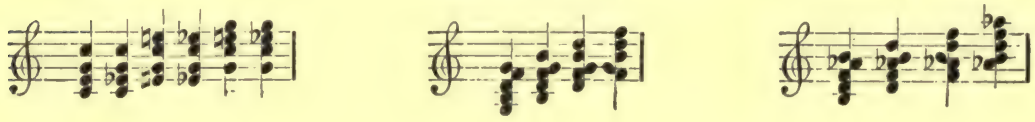
Again, each of the combinations of two notes admits of two variations ; each of those of three notes admits of six variations ; each of those of four notes admits of twenty-four variations ; and the original one of five notes admits of one hundred and twenty variations. A "variation," in this sense, allows of each note being played only once. Thus, each of the following exercises in quavers, reckoning up from its treatment as a one-finger exercise to its treatment as a five-finger exercise, furnishes material for three hundred and twenty-five varieties, using the same note only once in each variety. The student will see all of these exemplified in paragraphs 47

No. 11.

and 52, on the form No. 11, and may work them out for himself on the models (in quavers) given below.

The exact pose of hand to be used in any particular group of five notes cannot be specified, as breadth of hand, length of fingers, and stretching power between the fingers vary so much. Let the student find for himself that position which *looks* best, and *feels* most comfortable and unconstrained.

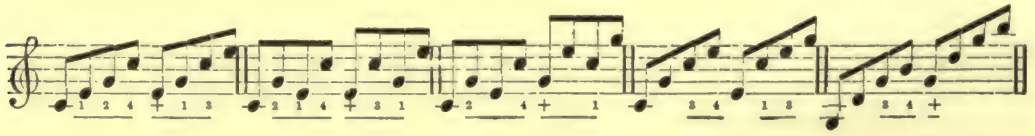
Exercises for Extension between Neighbouring Fingers.

Left hand two octaves lower.

107. Having familiarised his hand with some of the stretches necessary for arpeggios, the student must now take, as a basis for the cultivation of all arpeggio-forms, the common chord (four-note form), the chord of the dominant seventh (five-note), and the chord of the diminished seventh (five-note), with their inversions. He must make himself familiar with them in all keys, and ought to be able to put his hand on any one of them without stopping to think it out.

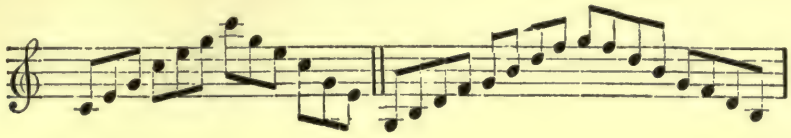
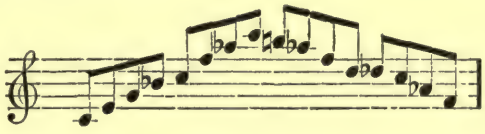
COMMON CHORD. DOMINANT SEVENTH. DIMINISHED SEVENTH.

Arpeggios may be grouped into two divisions: (1) those with the "still" hand and arm, and (2) those with the hand and arm moving. The former claim the student's attention first, as the action of hand used in them is less complex than that needed for those arpeggios in which the arm moves up and down the keyboard. If he will work out for himself, in all keys, all the *four-note* chords given above, after the following model:—

+ 1 2 4	1 + 2 4	2 + 1 4	4 + 1 2
+ 1 4 2	1 + 4 2	2 + 4 1	4 + 2 1
+ 2 1 4	1 2 + 4	2 1 + 4	4 1 + 2
+ 2 4 1	1 2 4 +	2 1 4 +	4 1 2 +
+ 4 1 2	1 4 + 2	2 4 + 1	4 2 + 1
+ 4 2 1	1 4 2 +	2 4 1 +	4 2 1 +

substituting the third for the second finger when necessary, and all the *five-note* chords after the model of the five-finger exercises given in paragraph 52, he will have exhausted most of their possibilities as still-hand arpeggios, and will also have done much to remove the difficulties connected with them when treated in other forms.

108. A much used form of the arpeggio is that in which the ground already gone over is *partly* gone back upon. Several examples are here given.

In each of these it will be seen that some of the notes in the first group are repeated, at the same pitch, in the second; and that the fingering used in the *repeat*, causes the whole hand to

move out of its previous position into a new one. This process of taking a new fingering for the old notes makes the contraction and extension spoken of in paragraph 102. The student, while moving the arm along, and fitting the hand into each new position, must do so swiftly yet gently, and must try to keep the back of the hand *level* during the contraction. The muscles which cause the hand to "roll" must, therefore, be used as little as possible. See paragraph 12.

109. The so-called "grand" arpeggio is that form which, after having used notes of a chord in one octave, proceeds immediately to the octaves above or below.

The following example will show that it is not necessary that the notes of the successive octaves in a grand-arpeggio should be taken from the same chord:—

But the form most commonly met with, is that in which the notes of one octave are repeated in the same order in the next octave, higher or lower. The element of constantly progressive movement *of this kind*, establishes a relationship between the playing of the grand-arpeggio, and scale-playing. In both cases is the thumb's action the important element. But while, in a scale, the thumb passes under an unextended hand to a distance not exceeding a tone beyond the holding finger, it has, in the grand-arpeggio, to pass under an *extended hand* to distances of sometimes three, and three and a half tones. It is this combination of extension between the fingers, and greatly increased stretch of thumb, which the student must now work at.

110. For this purpose let him take the chords given in paragraph 107, and, in these positions of stretch, go through the five stages given in Chap. VI., for the cultivation of the thumb in scale-playing. These are:—

1. Sideward motion of thumb and hand, without either held notes, or sounded ones.
2. Ditto, with held notes, but without sounded ones.
3. Ditto, with sounded notes, but without held ones.
4. Ditto, with both held notes and sounded ones.
5. Simultaneous action of arm and finger.

In all of these stages the hand must be kept more or less *stretched*, to make its finger-action of any value as training for the arpeggio; and this stretch the chord-position effectually insures.

111. An example of one of the chords of the diminished seventh, treated according to the five stages, is here given for the guidance of the student—

FIRST STAGE.

1. *Thumb-action.*—Fingers to touch the keys at their *high* level. Thumb to move under the hand, on the surface of the keys, without bending at the nail-joint, as far along as it will go, and back to its own note, the hand and arm being kept still, and as unconstrained as possible.

2. *Hand-action.*—Thumb to rest permanently on its own note at *high* level of key. Fingers to move from theirs, over the thumb, to the *same notes* of the octave below, and back again. Fingers, while passing along, to preserve their extended shape, and to keep as near the general surface of the keys as the interference of the black keys permits. All the keys to remain at their *high* level.

Second Stage.

1. *Thumb-action.*—Thumb to move exactly as in par. 1 of the preceding stage. Fingers to hold their keys down at the *low* level. Exercises to be constructed as:—(1.) Each separate finger in turn to keep its key down while the thumb moves along. (2.) Every possible *pair* of fingers. (3.) Every possible group of *three* fingers (see paragraph 106). And lastly, all *four* fingers to remain down during the thumb's sideward action.

2. *Hand-action.*—Thumb to rest permanently on its own note at *low* level of key. Fingers to move in the same way, and to the same notes, as described in par. 2 of stage 1.

Third Stage.

1. *Thumb-action.*—Thumb held straight, to move sideways, and *sound* all the notes of the chord which it can reach, without moving the hand out of position. Finger-tips may, to accommodate the thumb, be placed in among the black keys if necessary, and must rest on keys at their *high* level.

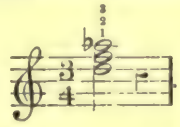
2. *Hand-action.*—Thumb to rest permanently on its own note at *high* level of key. Fingers to move exactly as described in par. 2 of stage 1, with this difference, that now they must *sound* their notes.

Fourth Stage.

1. *Thumb-action.*—Fingers to rest on the several notes of the chord at *low* level of keys. Thumb to act as in par. 1 of stage 3, *sounding* the notes which lie between each of the held down fingers.

2. *Hand-action.*—Fingers to act as described in par. 2 of preceding stage. Thumb to hold its note at *low* level.

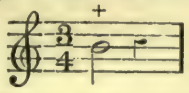
Fifth Stage.

1. *Action of fingers and sideward movement of thumb, simultaneously.*—Ex. I.—Use the following exercise: Place the thumb on B , and the fourth finger on its octave above, these two keys being at their *high* level. Count slowly, "One, and, Two, and, Three, and."

At "one," play the three notes of the exercise, and simultaneously move the thumb rapidly under the fingers from its own note to that occupied by the fourth finger, letting it remain there on the surface of tne key at its *high* level.

At "two," let the thumb return rapidly to the low B, and remain on the key at its *high* level till the "one" of the next repeat.

At "three," lift the three holding fingers.

Ex. II.—Go through the same actions as in the preceding exercises, but *reversing* the movement of the thumb. Start therefore with it previously placed on the high B, along with the fourth finger. Count as before.

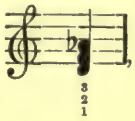
2. *Action of thumb and sideward movement of hand, simultaneously.*—Ex. I.—Use the following exercise: 

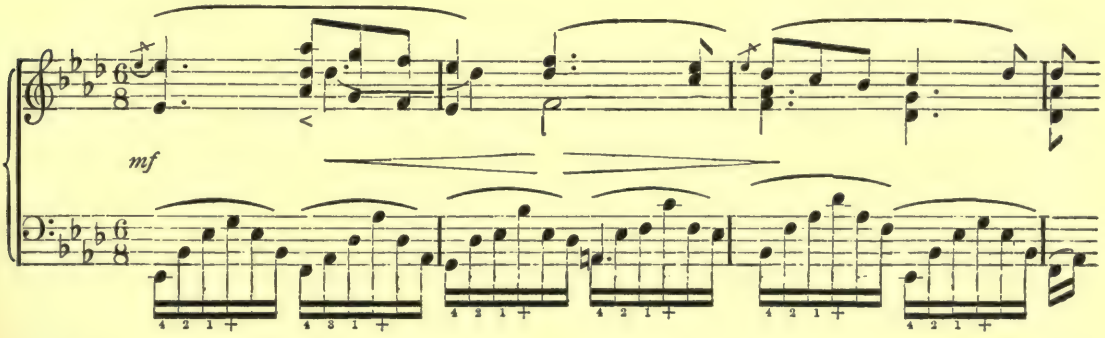
Place the fingers on the five notes of the chord: , on surface of keys at *high* level. Count as in previous paragraph.

At "one," play the note B of the exercise with the thumb, and simultaneously move all the other fingers rapidly over the held-down thumb from their notes to the same notes of the octave below, letting them remain there on the surface of the keys at their *high* level.

At "two," let them return rapidly to their old notes, and remain there till the "one" of the next repeat.

At "three" raise the thumb to *high* level of key.

Ex. II.—Go through the same actions as in the preceding exercise, but *reversing* the movement of the hand. Start therefore with the fingers placed on the notes of the chord, an octave below their usual place, viz., , the fourth finger and thumb resting therefore on the same B. Count as before.

The student must exercise his *left* hand in the various movements described in the different stages. Each movement given for the right hand is an exact parallel of a corresponding left-hand one; and if he has thoroughly understood paragraph 98, he will have no difficulty in finding, for the left hand, the chord which is the exact parallel of any given right-hand one, as well as all the hand and finger movements connected with it.

112. There still remains to be noticed one department of the arpeggio, of which great use is made by modern composers, viz., the extension of the still-hand arpeggio. In whatever form this may appear, it always exceeds the compass of an octave, and contains neither a turn-under of the thumb, nor a crossing of the hand over the thumb. An example from Chopin's Op. 47 is here given:—

In each of the left-hand groups a central point of comparative rest will be discovered if care be taken to get the correct fingering. This central point, or pivot, is what relates the above form to that of the still-hand arpeggio.

Ample detailed material for the practice of the arpeggio in every form will be found in such works as Beringer's "Daily Technical Studies," Germer's "Technics of Pianoforte-playing," and Mertke's "Technical Exercises," but the limits of this article make it impossible for such material to be furnished here. Let the student grudge no amount of trouble or time spent in the study of this important branch of piano technique.

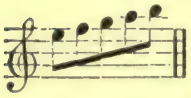
CHAPTER IX.

WRIST ACTION.

Staccato.

PRELIMINARY EXERCISES WITHOUT TONE-PRODUCTION.

113. Before beginning the study of the staccato-touch, the student ought to make himself acquainted with all those motions used in it, or directly connected with it, which can be practised purely as gymnastics. They will of course be made without sound.

Ex. 1.—*Fore-arm exercises—Motion at elbow alone.*—Place the fingers on the notes

the keys being at their high level. Lift up the fore-arm *slowly*, and *steadily*, till the back of the hand approaches to within a foot from the shoulder. *No joint may bend except that of the elbow.* The wrist therefore, and all the joints of the hand itself, must remain quiescent during the drawing up of the fore-arm.

Lower the fore-arm *slowly* and *steadily*, taking care that the motion is made only at the elbow-joint, and that the fingers come down on the keys exactly on the spot from which they rose. Motion at the shoulder-joint must therefore be avoided.

Repeat this rise and fall till the arm is slightly fatigued, and then practise similarly with the left arm, on keys three octaves lower.

Practise with both arms simultaneously—first with them rising and falling together, and afterwards with one arm rising while the other is falling.

Ex. 2.—The next exercise is for the practice of the "drop-action" of the fore-arm. Place the hand on the five keys used for the preceding exercise, the keys being at their high level. Lift the arm as in the preceding exercise to the height of eight or ten inches above the keys, bending only at the elbow-joint. Hold the hand and arm still for two or three seconds, and then let them *drop* on to the same keys from which they rose, without bringing these down to their low level. If the arm has made the drop-action correctly, the hand will vibrate slightly at the moment of contact of the finger-tips with the keys. This vibration is seen most at its centre, the wrist. Let the student, while practising this drop, take great care not to *throw* the hand and arm down on to the keys. The drop consists, firstly, of the active taking away of previous restraint, and secondly, of the passive allowing of the hand and arm to descend by means of their own weight.

114. Ex. 3.—*Exercises for the hand—Motion at wrist alone.* Place the finger-tips on the notes given for the preceding exercises. Keeping the whole arm still, raise the hand *very slowly* and *steadily* from the keys, until the back of the hand is as nearly as possible, without straining, at right angles with the line of the fore-arm. During this action none of the fingers may move in the least degree.

Lower the hand *at the same rate* and *quite steadily*, until the finger-tips reach the keys.

Repeat till the hand and arm begin to feel tired, and then practise with the left hand.

Practise with both hands simultaneously; first, with them rising and falling together, and afterwards, with one hand rising while the other is falling.

Repeat all the preceding motions with the hand (thumb and fourth finger) outstretched, as for the octave position.

Ex. 4.—Place the fingers on the notes used for the previous exercise, and then draw the

arm (both fore-arm and upper-arm) back from off the key-board, keeping the hand and fingers in a position relative to the fore-arm the same as when on the keys.

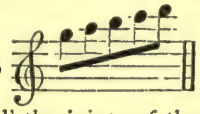
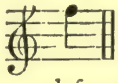
Lower the hand *very slowly* and *steadily*, until the back of the hand is as nearly as possible, without straining, at right angles with the line of the fore-arm, the latter being kept quite still. The wrist joint is the only one which may move.

Raise the hand *at the same rate* and *quite steadily*, until the back of the hand is again in line with the fore-arm. None of the finger-joints may move.

Repeat the action, until the hand begins to feel tired, and then practise with the left hand.

Practise with both hands simultaneously, as described for the previous exercises.

Practise all preceding motions with the outstretched hand.

Ex. 5.—Place the hand on the notes, the keys remaining at their high level. Keep the elbow-joint, as well as all the joints of the fingers, perfectly still, and move the hand *slowly* round sideways, by means of motion at the wrist alone, all the finger-tips touching the keys constantly during the motion of the hand. While the hand is turning, care must be taken that the knuckle of the fourth finger does not rise above the level of that of the first, and that the fingers neither approach each other nor separate from each other. Thus, when in turning, the thumb has reached A, the first, second, and third fingers must be on B, C, and D, respectively ; and when the thumb has reached B, the first, second, and third fingers must be on C, D, and E, respectively. In this latter pose, it will be found that the *fourth* finger has left the keys. Its tip must not be allowed to sink below the level of the other finger-tips which are *on* the keys, as motion in one or other of its joints would necessarily then take place. But this is forbidden. It is the hand's sideward action alone which is desired, therefore every one of its parts must be kept in the same plane.

When the limit of the turning-power of the hand in the one direction has been reached, let it come slowly back to its old position over G, A, B, C, D, and still continue the motion. When the first finger has reached F  (the second, third, and fourth, being on G, A, and B), the *thumb* will find itself removed from the keys. It must, however, not be allowed to sink. The limit of the distance which the hand may be expected to reach while turning in either direction cannot be exactly stated. The absolute stillness of the *arm* must in every case be the test of how far the hand may go.

Repeat till the hand is slightly fatigued, and then practise similarly with the left hand, three octaves lower.

Practise with both hands simultaneously—first with both going in similar, and afterwards in contrary motion.

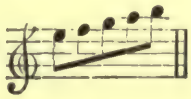
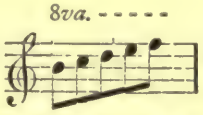
115. The above five exercises may be combined in a variety of ways, as in the following table :—

Combine	No. 1	of	L. H.	with No.	2 of R. H.
,,	1	,,	,,	3	,,
,,	1	,,	,,	4	,,
,,	1	,,	,,	5	,,
,,	2	,,	,,	3	,,
,,	2	,,	,,	4	,,
,,	2	,,	,,	5	,,
,,	3	,,	,,	4	,,
,,	3	,,	,,	5	,,
,,	4	,,	,,	5	,,

Combine No.	1	of R. H.	with No.	2	of L. H.
,,	1	,,	,,	3	,,
,,	1	,,	,,	4	,,
,,	1	,,	,,	5	,,
,,	2	,,	,,	3	,,
,,	2	,,	,,	4	,,
,,	2	,,	,,	5	,,
,,	3	,,	,,	4	,,
,,	3	,,	,,	5	,,
,,	4	,,	,,	5	,,

116. All the previous exercises and combinations make use of only *one* joint. The student must now turn his attention to several exercises in which use is made of *two*.

Ex. 6.—The first combines the motion of the elbow-joint with that of the shoulder-joint.

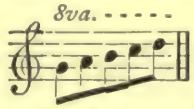
Place the hand on the notes without pressing down the keys. Lift the fore-



arm, and let the fingers *drop* lightly on the notes without bringing the keys down to their low level, keeping the wrist-joint and all the joints of the hand still during the rise and fall of the arm. In order that the arm and hand may accomplish a *drop* on to the keys, they must be lifted to the height of at least a couple of inches from the keyboard; the *line* described by the hand in its passage through the air, from the first note-position to the second, being a *curved* one. The beginning and the end of the hand's motion cannot therefore be quite perpendicular to the keys. If the hand rises from the keys without motion at the wrist, the elbow-joint must be used; and if, during the hand's transit from one note-position to the other, the wrist does not twist the hand sideways, the shoulder-joint must be used. Practise similarly with the left hand.

Ex. 7.—The following exercise makes use of motion at elbow and wrist. Place the fingers on the notes used for Exercise 1, the keys being at their high level, and during the exercise keep the fingers constantly touching the keys. Lower the wrist *slowly* and *steadily* as far as it will go, without moving at the shoulder, and without pulling down the keys. None of the *finger-joints* may move.

Raise the wrist, *at the same rate*, till it reaches its previous starting-point.

Practise with the left hand separately, and then with both hands together; firstly, with both wrists sinking simultaneously, and afterwards, with one sinking while the other is rising.

117. The following exercises combine the motions of *three* joints:—

Ex. 8.—Place the hand on the notes the keys being at their high level. Move the hand along the keyboard, keeping the finger-tips constantly touching the keys at their high level, the fingers always at the same distance from each other, and *the line of the knuckles and that of the edge of the keys parallel.* Each hand must be taken up and down the keyboard as far as it can go—these two lines being kept parallel. During this motion, the wrist, the elbow, and the shoulder-joint all move simultaneously.

Practise with the left hand separately, and then with both hands together, in parallel and in contrary motion. In parallel motion the distance between the hands may be varied.

Ex. 9.—The next exercise is, in two of its motions, the reverse of Exercise 7, paragraph 116; but it includes action at the shoulder-joint, as well as at the elbow and wrist.

Pose the hand as in the exercise just mentioned, keeping *all* the finger-tips constantly on the keys at their high level; raise the wrist *slowly* and *steadily*, letting the elbow approach the keyboard as the wrist rises. Great care must be taken to prevent the knuckles from obtruding themselves during the upward motion of the wrist. This cannot happen if all the *finger-joints* are kept quiescent.

Lower the wrist *slowly* and *steadily*, till the back of the hand is in line with the fore-arm.

Practise with the left hand separately, and then with both hands together, in parallel and contrary motion.

Work this exercise, and Ex. 7, par. 116, into one continuous action—first, with each hand separately, and then with both hands together.

Ex. 10.—The next exercise is one which ought to be practised on a table, or on any *unyielding* surface, rather than on the keys.

Pose the arm, hand, and fingers on the edge of a table, as if on five contiguous white keys of the piano. Keeping the fore-arm steady, *slowly* depress the knuckles only, and let them rise at the same rate to their previous level. They must not be raised above that height, and the finger-tips must be neither pushed forwards, nor pulled under the hand during the motion of the knuckles. The thumb must be kept from bending either outwards or inwards.

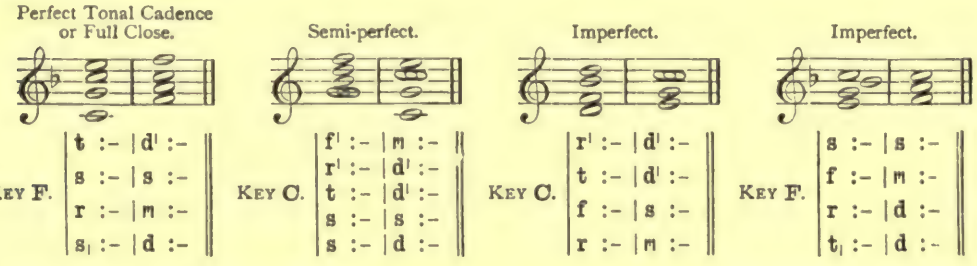
To be continued.

SINGING, SIGHT-SINGING, AND VOICE PRODUCTION.

By JAMES SNEDDON, Mus. Bac., Cantab.

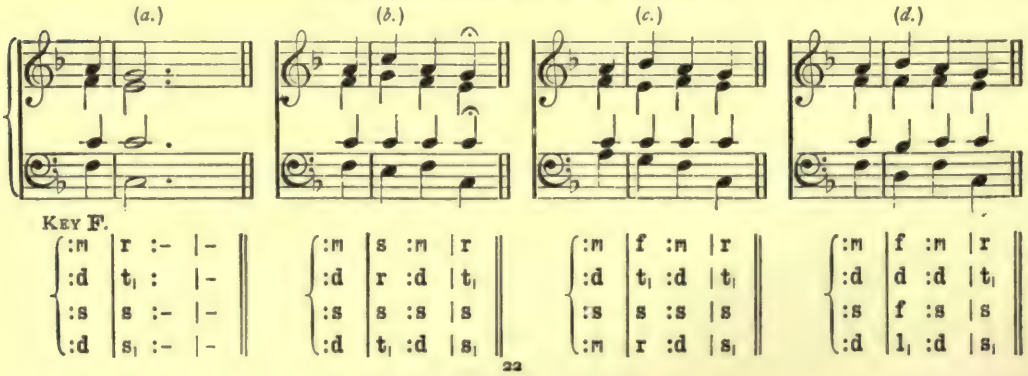
CHAPTER IV.—(*continued.*)

61. Cadence. The *last note* or the *last chord* of a composition, or of a distinct musical section, is called a Cadence. The tonic chord (heard or implied) when preceded by that of the dominant, as in illustration *c* just given, brings before us what is called a tonic or tonal cadence, or, sometimes, a *full close.* There are, however, various degrees of finality in this cadence, according as the chords of which it consists are full and proceed from root to root, or are only partially complete and proceed *from* or *to* or *by* inversions. These may thus be illustrated and named—


Perfect Tonal Cadence or Full Close.
Semi-perfect.
Imperfect.
Imperfect.
Key F.
t :- | d' :-
s :- | s :-
r :- | m :-
s, :- | d :-
Key C.
f' :- | m :- ||
r' :- | d' :-
t :- | d' :-
s :- | s :-
s :- | d :-
Key C.
r' :- | d' :-
t :- | d' :-
f :- | s :-
r :- | m :-
Key F.
s :- | s :-
f :- | m :-
r :- | d :-
t, :- | d :-

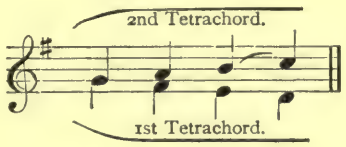
62. When the order of chord progression just given is reversed, *i.e.*, when the dominant is the cadential chord, while the penultimate harmony comes from the tonic, then "swims into our ken" what is known as the *half-close* or *dominant cadence*, some of the more prominent approaches to which are here given.

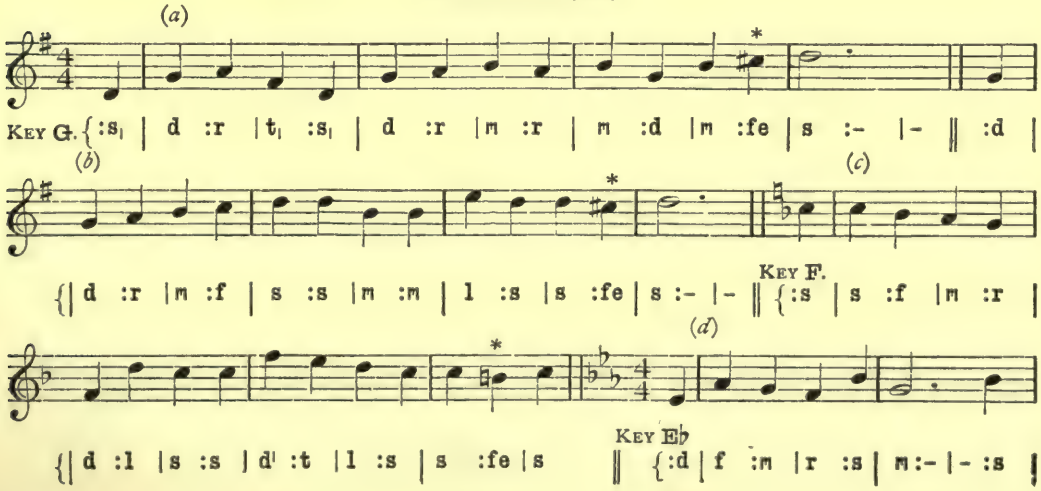
ILLUSTRATIONS OF HALF CLOSE.



The progressive expectant feeling or idea suggested by the dominant chord (Rudiments of Music, vol. i., p. 10, par. 32) causes the half-close to be much employed as a sectional cadence. Very frequently, indeed, it is employed as the *central* resting-place, which, next to the final, is the most important cadence in a tune or piece.

63. The cadential chord on the dominant is, however, very frequently strengthened and brightened, and the desire for additional matter greatly intensified (for the ear remembers the original key), when, by means of a slight alteration in one of the ordinary scale intervals, the dominant chord is invested for the time-being with all the power and authority that belong to a tonic. The order or succession of scale intervals in the major key was explained in Rudiments of Music, vol. i., Chap. III. ;—and careful revisal should now be made of what is there advanced. It has to be added here, that the seven-note scale may also be divided into two short four-note scales, called Tetrachords, when the middle note, being the highest note of the one and the lowest note of the other, is counted twice. These tetrachords are, in their structure, exactly alike, and a tonic may be defined as the note which stands exactly in the centre of the two; it is always their *middle note.*

ILLUSTRATION.

64. Whether we look only to these conjunct tetrachords,—conjunct because joined in the centre by the tonic,—or, returning to Rudiments (vol. i., p. 11, pars. 37, 38), find out why a sharp is required in key G, and yet another in key D, we are driven to the conclusion that wherever any alteration from the natural order of scale intervals is made, a change in the position of the tonic (*doh*) must necessarily follow. Such a change is generally termed a modulation, but, for reasons which will appear later in the course, we prefer to designate it a Transition. It forms, perhaps, the chief source of variety open to the modern musician (Rudiments of Music, vol. i., p. 11, par. 36). There are few tunes, however short, into which transition is not introduced. Observing the notes marked (*), let the student sing or play the following:—

ILLUSTRATIONS.

{| l :d' | m :fe | s :-|-:m | s :f | m :s | d' :ta | l :t | d' :m | f :r | d: |- ||

65. In each of the above illustrations it may be observed (1) that, at the close of the second section, the fourth of the original key is thrown out; (2) that a new note, half a tone higher in pitch (in sol-fa called *fe*), is substituted; (3) that this new tone has, in each case, all the piercing, sensitive effect of a leading note; and (4) that, when this leading note is succeeded by the note to which it so conclusively points, there comes to the ear all the satisfactory and satisfying effect of a tonic cadence. Such a change is called a first sharp transition, for the reasons that (1) the subdominant (*fah*) has been thrown out, and (2) a new note (*fe*, in sol-fa) *half a tone higher* in *pitch*, or *sharper*, has been introduced, which becomes leading note to a new tonic.

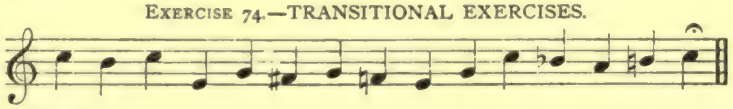
66. To make a first flat transition, an alteration, precisely the opposite of what has just been described, is required, as may be observed by a study of the penultimate note in section three, illustration *c* above. There the original *leading note* is thrown out, and a note, *half a tone lower in pitch*, or *flatter* (in sol-fa *ta*, pronounced *taw*), is brought in, which flattened note becomes subdominant to the new key. (See Rudiments of Music, vol. i., p. 12, par. 40.)

67. It should also be noticed that a transition occurring in the course of a piece of music, produces a kind of transformation among the original scale tones. Thus, in a first sharp transition, the note that was originally *doh*, the strong governing sound, becomes *fah*, suggestive of all that is weak and requiring support; *me*, the calm and steady, becomes *lah*, the mournful sound; and so with all the other sounds in the key. A first-flat transition, it will be now understood, produces changes exactly the opposite. This change of scale position and individual importance of tones, often absolutely the same in pitch, is admirably and educationally displayed in the third step Modulator of the tonic sol-fa method, which should now be much used.

68. The following exercises should, (1) be sol-faed from the Modulator; (2) sung to *la* from the book; and (3) sung to various rhythms as recommended in vol. i., p. 71, par. 19.

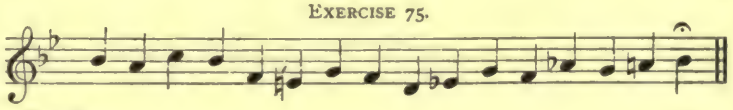
THE THIRD STEP MODULATOR.

r'	s'	d' fe—t
d'	f'	
t	m'	l
l	r'	s
s	d'	f
	t	m
f—ta		
m	l	r
r	s	d fe—t,
d	f	
t,	m	l,
l,	r	s,
s,	d	f,
	t,	m,
f,—ta		
m,	l,	r,
r,	s,	d,

EXERCISE 74.—TRANSITIONAL EXERCISES.

KEY C.

{ d' t d' m s fe s f m s d' ta l t d' ||

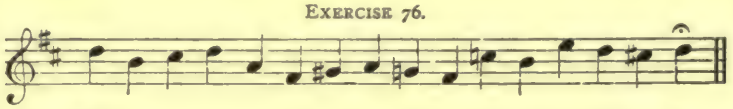
EXERCISE 75.



KEY B♭.

{ d t, r d s, fe, l, s, m, f, l, s, ta, l, t, d ||

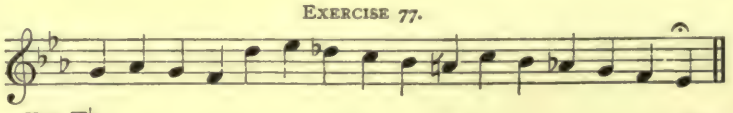
EXERCISE 76.



KEY D.

{ d' l t d' s m fe s f m ta l r' d' t d' ||

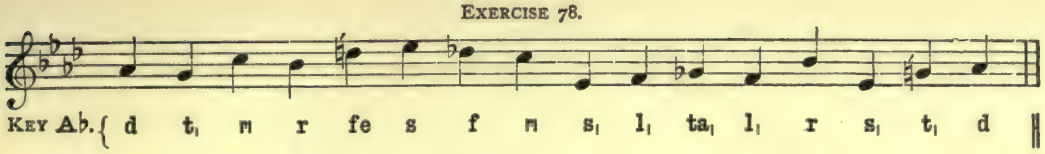
EXERCISE 77.



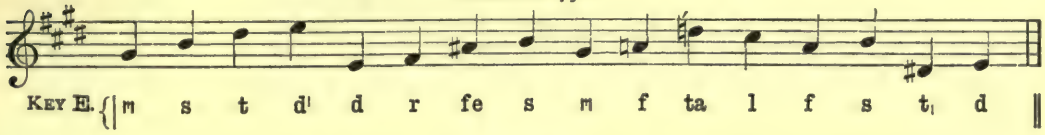
KEY E♭.

{ m f m r t d' ta l s fe l s f m r d ||

EXERCISE 78.



EXERCISE 79.



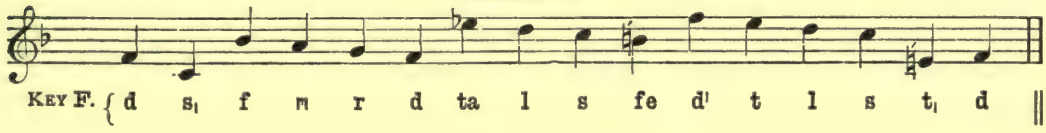
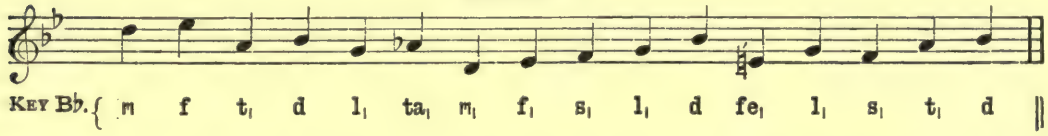
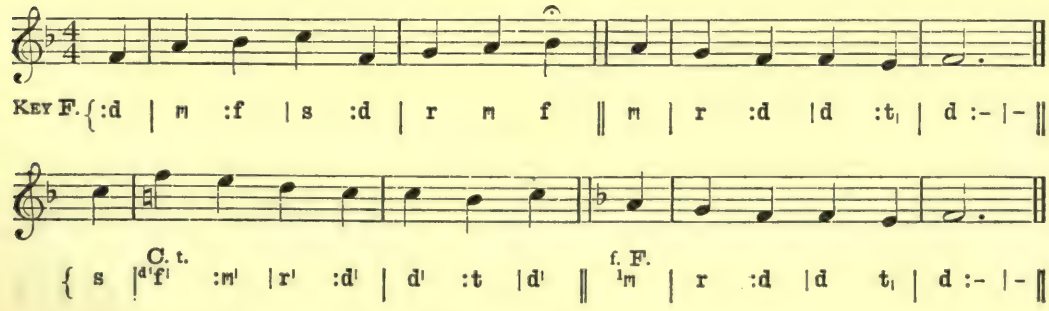
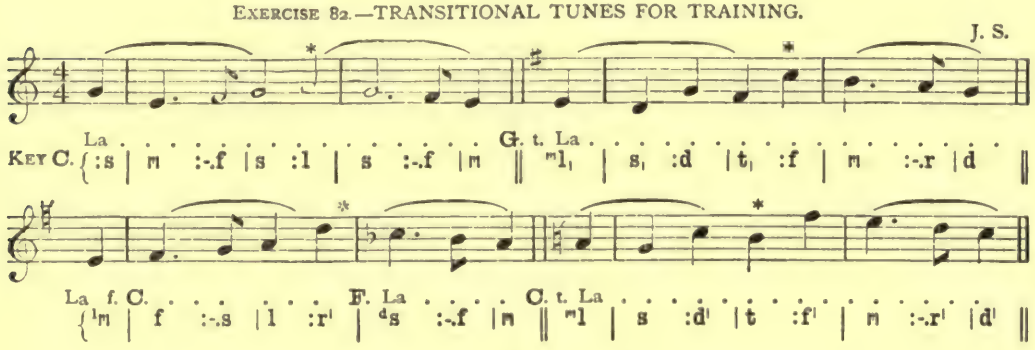
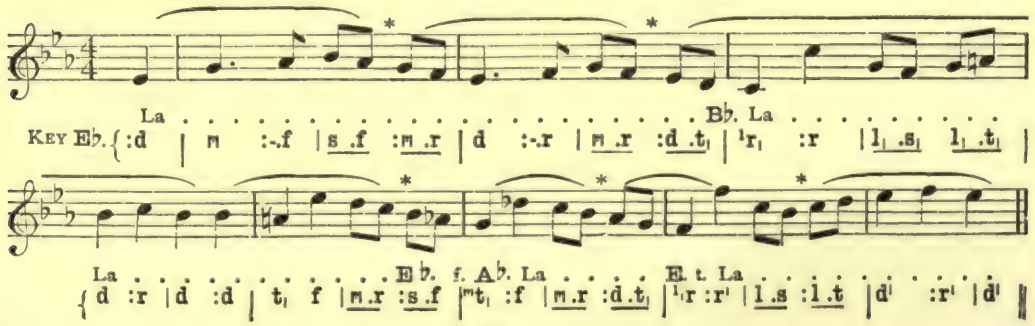
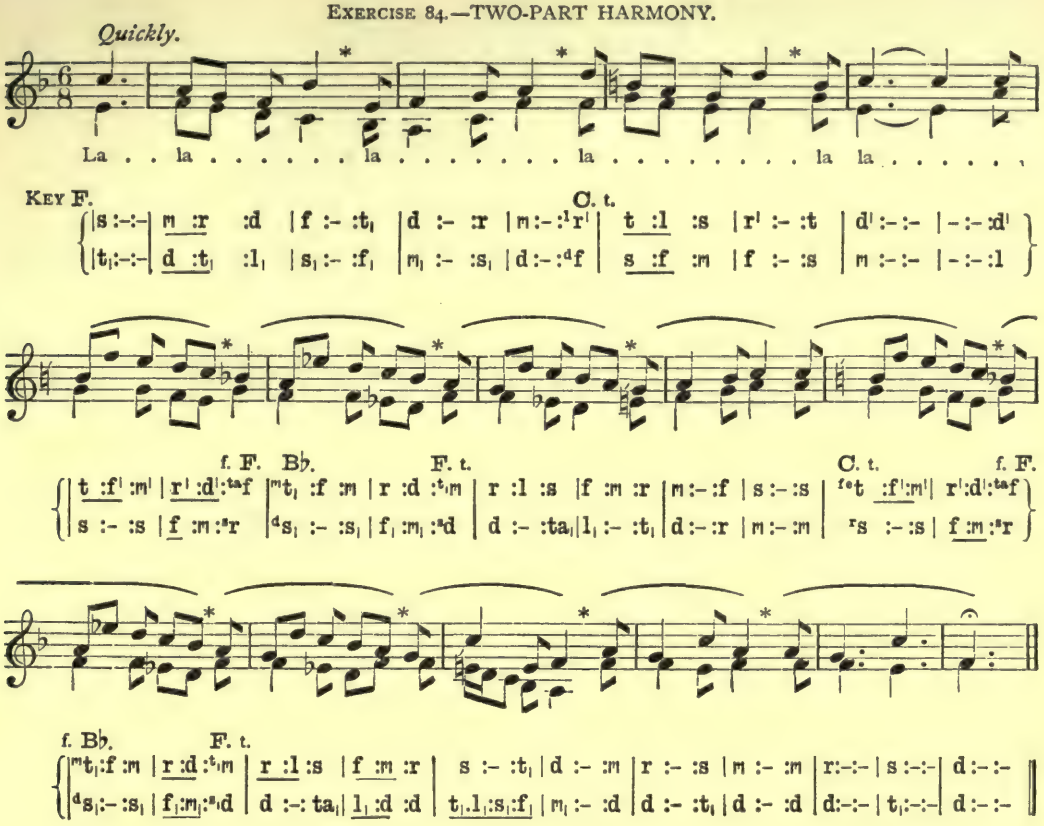
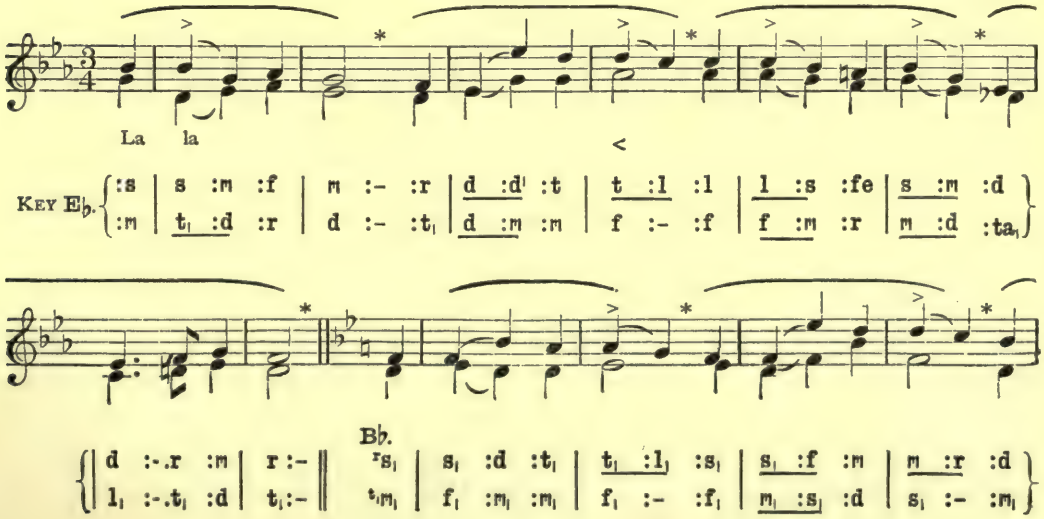
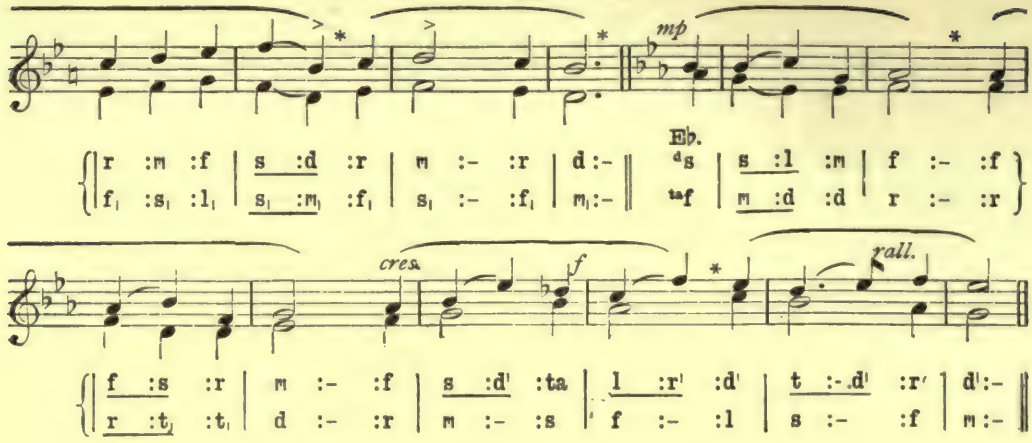
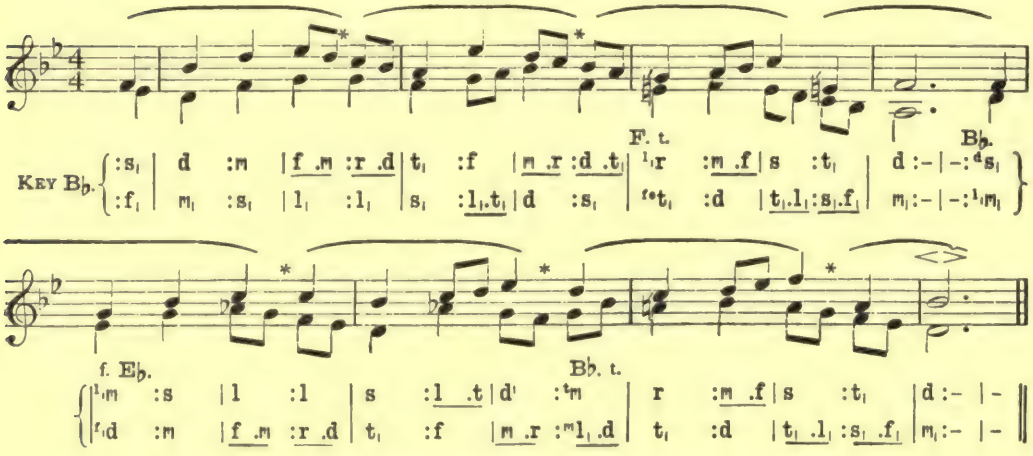
EXERCISE 80.

EXERCISE 81.

69. While singing the above exercises, it will be felt that, in the transitions to the first sharp key, the notes fe **s** are, in reality, **t** d', and the notes m fe s are l t d' in disguise; and that, in the first flat transitions, d' ta l are really s f m, and s l ta l are equal to r m f m in the new key. To continue these disguises for a lengthened period would be apt to cause mental confusion, and train the ear to wrong habits, to obviate which defects sol-faists have recourse to what is called the *better method* of writing transition. This consists in using what are called *bridge tones—i.e.*, tones which will "bridge" the performer over from one key to another, and thus permit the new tone and its related attendants to appear under their own proper names, and each to speak to the ear as that name implies. In the third section of the following well-known tune, this better method and its effects are shown in both notations:—

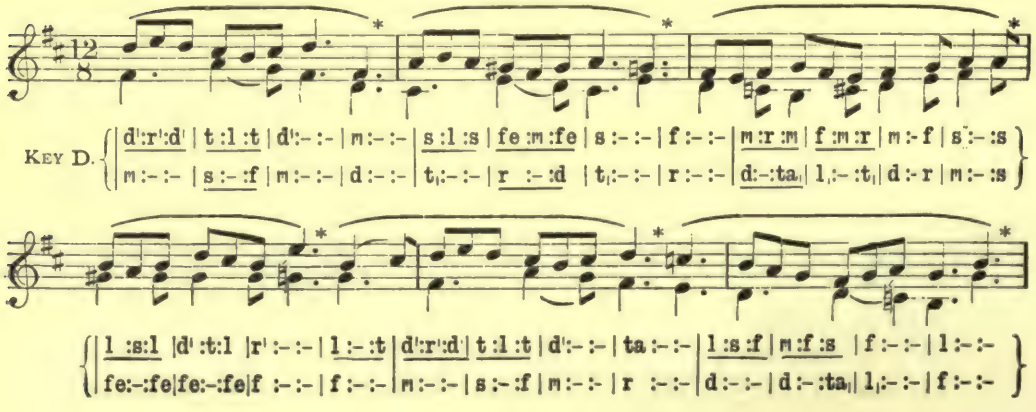
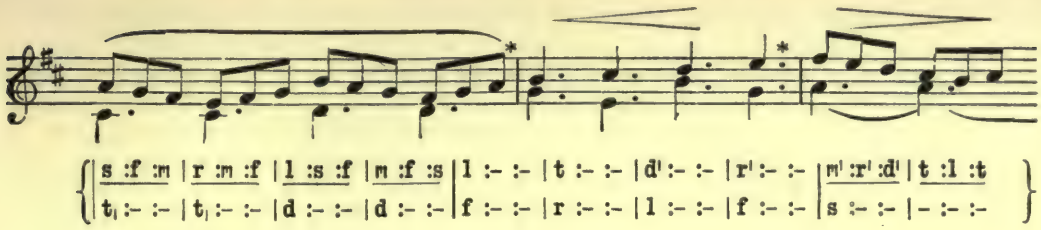
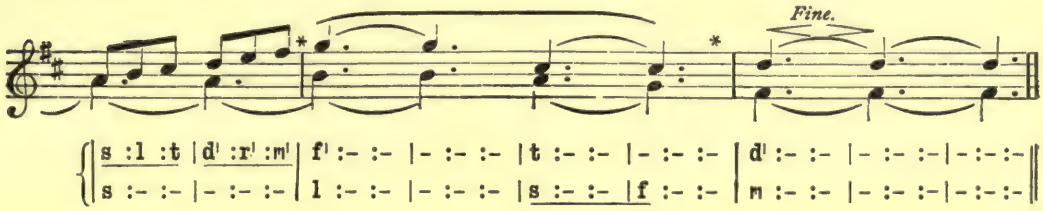
ILLUSTRATION.

Here the points to notice are (1), that the transition is to first—sharp key; (2), that *doh* of key **F** becomes *fah* of key C; (3), that the tone which particularly distinguishes the new from the

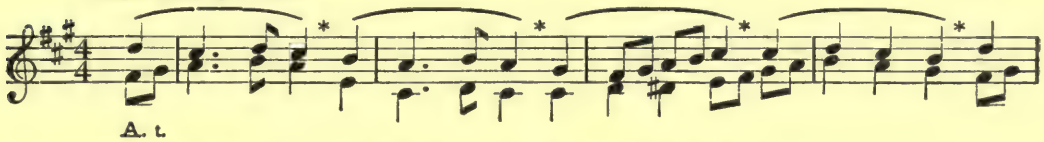
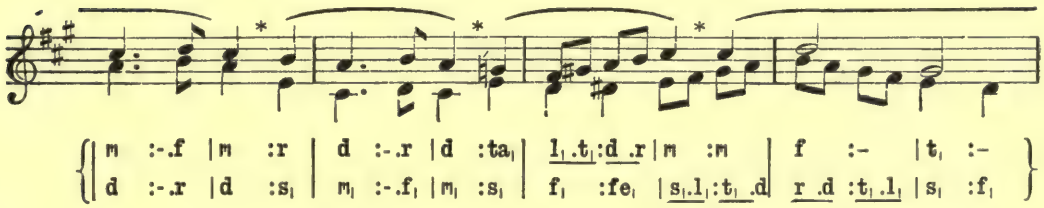
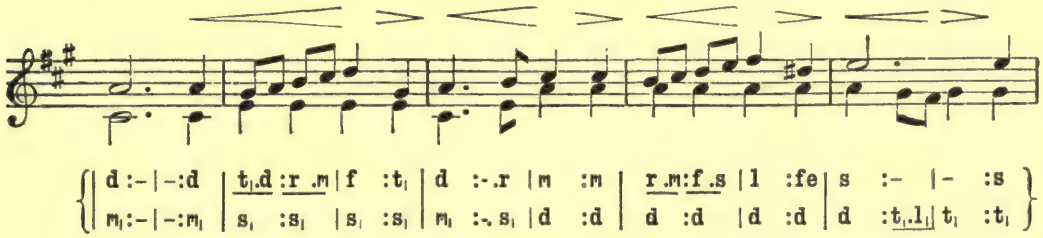
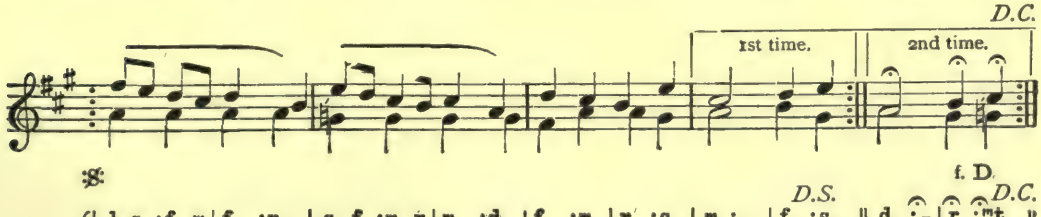
original key is **t** (B♯), which is therefore called *the distinguishing tone*, and written immediately *after* the new key name. The return to the original from the first sharp key is (1), equivalent to a first-flat transition, that is to say, key F is *first flat* to key C; (2), *lah* of key C becomes *me* of key F; (3), the distinguishing tone is *fah* (B♭), which, to keep first-flat distinct from first-sharp transitions, is printed *before* the key name F.

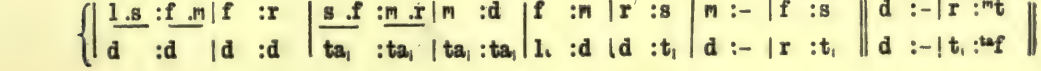
70. In singing transitions according to the better method, the student should—(1), aim at the first or upper of the two notes; (2), transfer the sound produced, to the second or lower of the two names, *i.e.*, both names are pronounced to one and the same sound; and (3), proceed to sol-fa as if the key just entered had been the original key of the piece. The return transitions are, in general, comparatively easy; for the ear remembers, and expects to hear again, the key first established. When transitions affect only the last two or three notes of a section,—cadential transitions, as they may be termed—it is customary to print them in the imperfect method (that is, with *fe* or *ta*); but for practice, and in order that the student may the more easily see that a tune is often made up of a few notes repeated in different keys, even these will, for the present, be given according to the better plan.

71. A sequence is the imitation in melody or harmony, or both, of one part of a tune or piece by another. Thus measure two, in Ex. 83 (counting, *as we shall always do*, the odd beat at the beginning as a measure), is imitated by measure three a third lower. This may be called a *melodial sequence*, for there is no decided change of key; but in the imitations of measures four and five, by measures eight and nine, and again, of measure six by measure seven, there is, in each instance, a distinct transition, and these may be termed tonal, or transitional and sequential imitations. As in the case of a "point of imitation," (vol. i., p. 74, par. 30), a sequence may be, at any interval, above or below; but it should be observed that, in transitional sequences, the imitations are *exact as to interval*, that is to say, tone is replied to or imitated by tone, and semitone by semitone; which, in melodial sequences, cannot always be carried out.

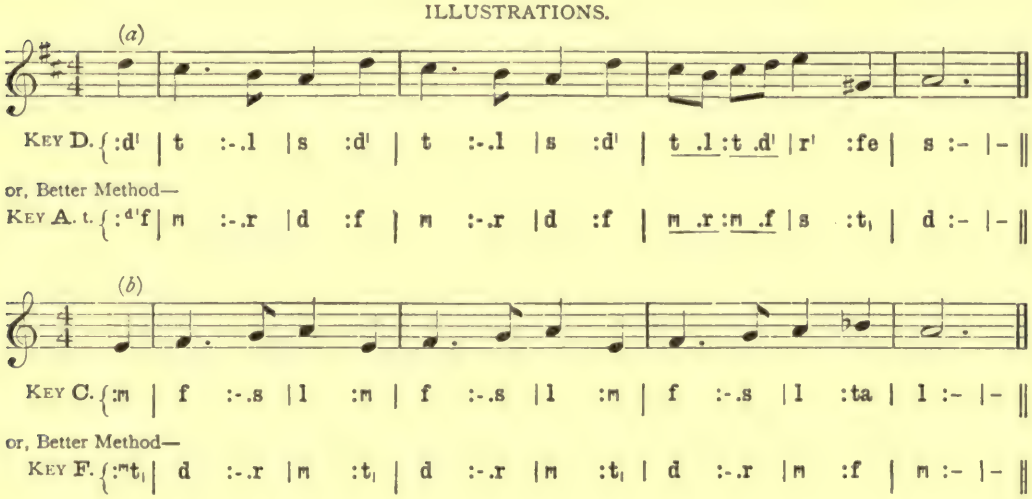
EXERCISE 82.—TRANSITIONAL TUNES FOR TRAINING.

EXERCISE 83.—WITH ACCIDENTALS IN STAFF NOTATION.

EXERCISE 84.—TWO-PART HARMONY.

EXERCISE 85.

EXERCISE 85 (*continued*).

EXERCISE 86.—WITH INVERSION OF PARTS (DIFFERENT KEYS).

EXERCISE 87.—COMPOUND QUADRUPLE TIME (TWELVE-PULSE MEASURE).

Beat four in the measure.



Simple Quadruple Time.

A. t.





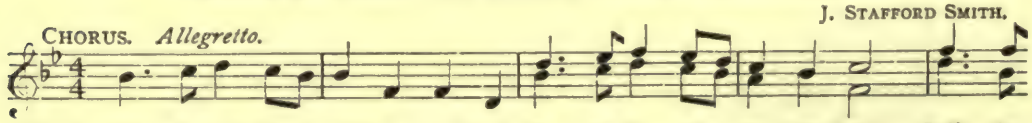
72. As a summary of the important subject which the foregoing exercises are designed to illustrate. it has here to be observed that there are three ways in which transition can be viewed, and through which a knowledge of it may be obtained. We may notice first (as already described) that, by an alteration or re-arrangement in the original succession of tones and semi-tones, the primary key-note has been, as it were, dethroned, and that a new ruler reigns in its stead. Secondly, what may be called the natural tendency of certain phrases of melody to produce, or, at least, cause the ear to *desire* transition. Here, as in many former instances, *fah* and *te*—the deciding notes of a key, the one going down, the other up—and the interval called a *tritone* (or augmented fourth) by which they are separated, play an important part. Thus the phrase, KEY **F.** ‖ d :r | m :f | m :– ‖ is natural and easy; but ‖ f :s | l :t | l :– ‖ is quite the reverse; ‖ t :l | s :f | s :– ‖ is difficult and unpleasant to the ear; but ‖ t :l | s :fe | s :– ‖ (equal to KEY **C.** ‖ m¹ :r¹ | d¹ :t | d¹ :– ‖ is all that could be desired. Replace the transitional or *distinguishing* tones in the following illustrations by those which belong to the keys named. and thus prove by experiment the truth of what has just been said.

ILLUSTRATIONS.

(a)
KEY D. :d¹ | t :-.l | s :d¹ | t :-.l | s :d¹ | t .l :t .d¹ | r¹ :fe | s :- |-
or, Better Method—
KEY A. t. :d¹f | m :-.r | d :f | m :-.r | d :f | m .r :m .f | s :t, | d :- |-
(b)
KEY C. :m | f :-.s | l :m | f :-.s | l :m | f :-.s | l :ta | l :- |-
or, Better Method—
KEY F. :m t, | d :-.r | m :t, | d :-.r | m :t, | d :-.r | m :f | m :- |-

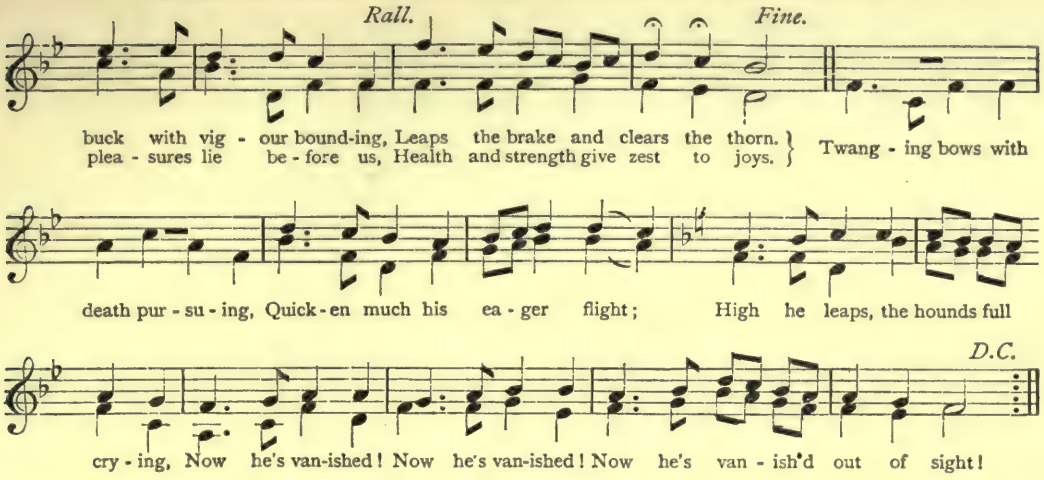
The third, the most advanced, and the best way of knowing transition, is to realise—to be able, mentally, to make a "*visual image*" of—all that is taking place when *it is heard.* What has been called the transformation that takes place among the scale tones, the brightening effect of a first-sharp, and the solemn and rather depressing effect of a first-flat transition, have all to be quite familiar to the ear before they can be *truly* known or fully appreciated. More advanced transitions will be discussed later in the course.

73. Further practice in transition, words and music together, will be found in the following pieces. The staff and sol-fa notations will, as in Chap. III., be given alternately, and the student, as before requested, should translate the piece from the one into the other. See vol. ii., p. 31, par. 46.

EXERCISE 88.—HARK! THE HOLLOW WOODS RESOUNDING.

J. STAFFORD SMITH.

1. CHORUS. Hark the hol - low woods re - sound - ing E - cho to the bu - gle horn; Swift the
2. Sound the horn, huz - za in cho - rus. We are free from care, my boys; Ru - ral

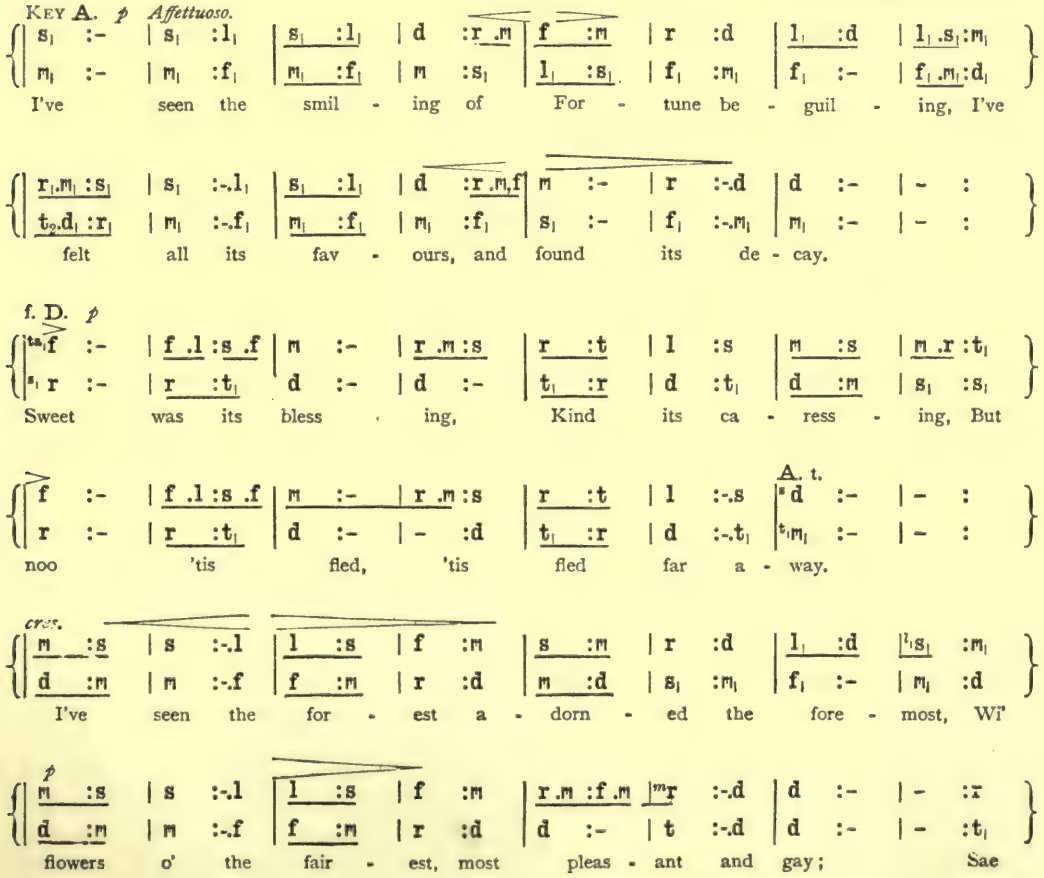
EXERCISE 88.—HARK! THE HOLLOW WOODS RESOUNDING (*continued*).


Rall.
Fine.
buck with vig - our bound-ing, Leaps the brake and clears the thorn.
plea - sures lie be - fore us, Health and strength give zest to joys.
Twang - ing bows with
death pur - su - ing, Quick - en much his ea - ger flight;
High he leaps, the hounds full
D.C.
cry - ing, Now he's van-ished! Now he's van-ished! Now he's van - ish'd out of sight!

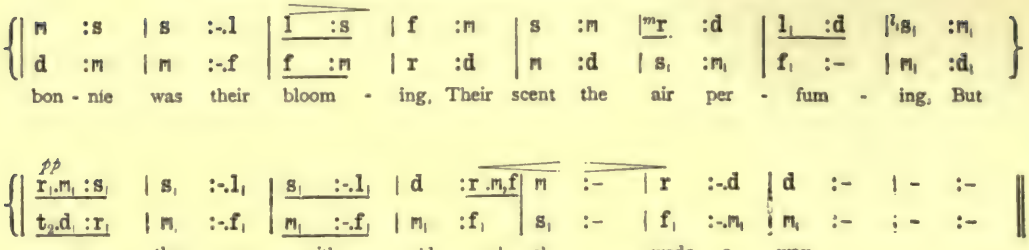
EXERCISE 89.—THE FLOWERS O' THE FOREST.

MRS. COCKBURN. *Old Air, arranged by* J. S.

KEY A. *p* *Affettuoso.*


I've seen the smil - ing of For - tune be - guil - ing, I've
felt all its fav - ours, and found its de - cay.
f. D. p
Sweet was its bless - ing, Kind its ca - ress - ing, But
A. t.
noo 'tis fled, 'tis fled far a - way.
cres.
I've seen the for - est a - dorn - ed the fore - most, Wi'
p
flowers o' the fair - est, most pleas - ant and gay; Sae

EXERCISE 89.—THE FLOWERS O' THE FOREST (*continued*).

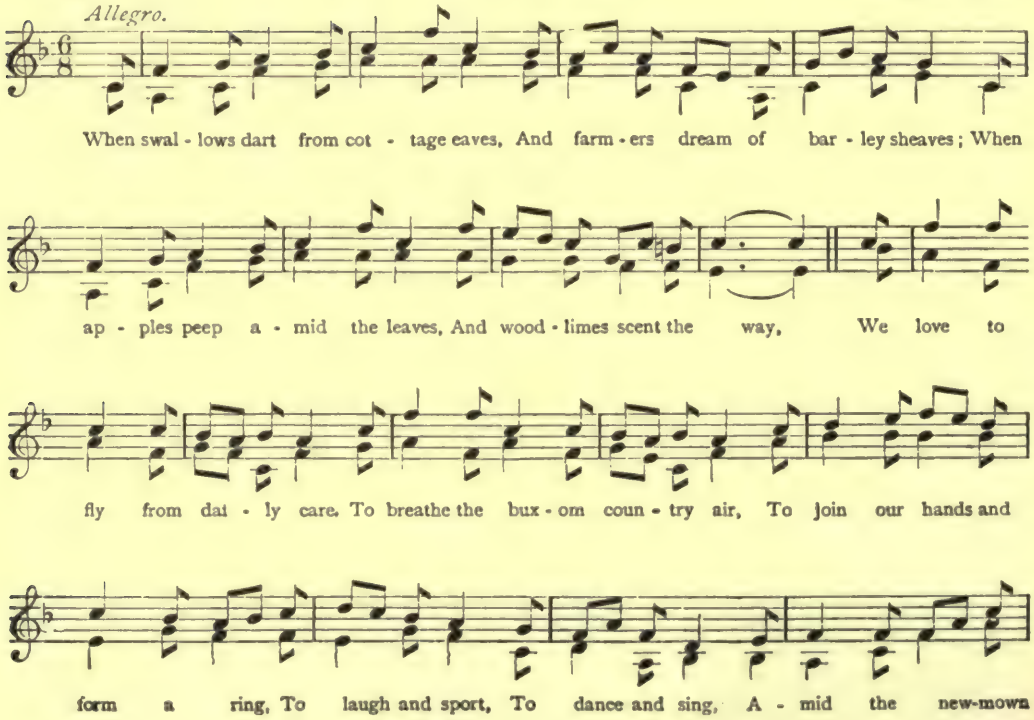


2 I've seen the morning with gold the hills adorning,
An' dread tempests storming before parting day;
I've seen Tweed's silver streams,
Glitt'ring in the sunny beams,
Grow drumlie and dark as they roll'd on their way.
O, fickle Fortune! why this cruel sporting?
O, why thus perplex us, poor sons of a day?
Thy frowns cannot fear me,
Thy smiles cannot cheer me,
The flowers o' the forest are a' wede away.

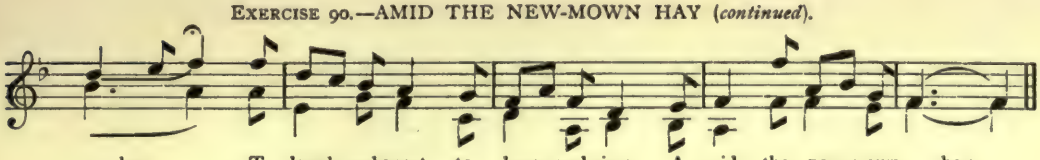
EXERCISE 90.—AMID THE NEW-MOWN HAY.

(CADENCE TRANSITION.)

C. MACKAY. *Arranged by* J. S.


Allegro.
When swal - lows dart from cot - tage eaves, And farm - ers dream of bar - ley sheaves; When
ap - ples peep a - mid the leaves, And wood - limes scent the way, We love to
fly from dai - ly care. To breathe the bux - om coun - try air, To join our hands and
form a ring, To laugh and sport, To dance and sing, A - mid the new-mown

EXERCISE 90.—AMID THE NEW-MOWN HAY (*continued*).



2 A stranger comes, with eyes of blue;
Quoth he, I'm *Love*, the young and true,
I wish to pass an hour with you,
This pleasant summer day.
Come in, come in, you saucy elf;
And who's your friend?—"'Tis Friendship's self."
Come each, come both, our sports to share,
:‖:There's welcome kind, and room to spare,
Amid the new-mown hay.:‖:

3 Another guest comes bounding by,
With brow unwrinkled, fair, and high,
With sunburnt face, and roguish eye,
And asks our leave to stay.
Quoth he, "I'm *Fun*, your right good friend:"
Come in, come in, with you we'll end,
And thus we frolic in a ring,
:‖:And thus we laugh, and dance, and sing,
Amid the new-mown hay.:‖:

EXERCISE 91.—YE WHO SHUN THE HAUNTS OF CARE.

Duet from the "Zauberflöte."

Words by DAVID THOMSON. MOZART.

KEY G. *Andante.*

m :m | m :m	s .f :f .m | r :-	d :d | r :r	r :*fm* | r :-
d :d | d :d	r :d | s_1 :-	m_1 :m_1 | s_1 :s_1	s_1 :d | s_1 :-
1. Ye who shun the	haunts of care,	To our for - est	wilds re - pair,
2. Nought is heard the	gale to swell,	Save the wood - man	in the dell,

d :d | *de :de	r .m :f .s | l :-	s_1 :s_1 | l_1 :t_1	r :- | d :
l_1 :l_1 | s_1 :s_1	f_1 :f_1 | f_1 :-	s_1 :s_1 | s_1 :s_1	s_1 :- | d :
Where thro' clear, ce -	ru - lean air,	Phœ - bus ris - es	bright ly;
And the sol - emn	Sab - bath bell,	Far a - long the	moun - tain.

f :f | m :s	s_1 :t_1 | d :-	f :f | m :s	s_1 :t_1 | d :-
Here thro' nev - er -	end - ing shades,	You may rove till	ev'n - ing fades,
Here no noise at	dawn of day,	Drives your dream of	bliss a - way,
: | :	f :f | m :s	s_1 :t_1 | d :-	f :f | m :s
	Here thro' ne - ver -	end - ing shades,	You may rove till
	Here no noise at	dawn of day	Drives your dream of

D. t. f. G.

s :- | - :m	m l :- | - :r'	d^1.t :l .s | f .s :l .t	d^1 s :- | - :-
you may	rove,		
drives your	dream,		
s_1 :t_1 | d :-	s d^1 :- | - :f	s :f | r :f	m t_1 :- | - :-
ev'n - ing fades,	You may	rove till ev'n - ing	fades.
bliss a - way,	Drives your	dream of bliss a -	way.

p							
m :m | m :m	s .f :f .m | r :-	d :d | r :r	r :f .m | r :-
d :d | d :d	r :d | s_1 :-	m_1 :m_1 | s_1 :s_1	s_1 :d | s_1 :-
Ne - ver has the	po - et's rhyme	Feign'd a sweet - er,	soft - er clime,
Yet the wood - lark,	hov' - ring nigh,	Sings as morn - ing	opes her eye,

* *De*, the sharp of *doh*, as *fe* is of *fah*. See Chap. V.

EXERCISE 91.—YE WHO SHUN THE HAUNTS OF CARE (*continued*).

cres. *ad lib.*

d :d	de :de	r .m :f .s	l :-	s_1 :s_1	l_1 :t_1	r :-	d :
l_1 :l_1	s_1 :s_1	f_1 :f_1	f_1 :-	s_1 :s_1	s_1 :s_1	s_1 :-	d :
Where the	rest - less	foot of	Time	Moves a -	long more	light -	ly.
And at	eve a	lul - la -	by	Near yon	murm'- ring	foun -	tain.

CHAPTER V.

Four things needful to the Musical Student. The Voice Registers; Chest Medium, Head and Falsetto. Exercises to develop the different registers. Styles of Singing and Expression. The Minor Mode. Different forms of the Minor Scales. Exercises and Pieces.

74. The student will now, it is hoped, have made such progress, that the drudgery which must ever be associated with the beginnings in any art will, in a great measure at least, have been overcome. There is what, for want of a better word, may be called a *mechanical*, as well as an *intellectual*, side in every department of culture; and in our present study, while something has been done to conquer the former, the latter remains, as yet, almost untouched. Vocalisation as an art—the proper production and management of the voice in song—ought now to be undertaken seriously and systematically; and to accomplish this desired and desirable end, mental qualifications are even more to be regarded than physical powers. A *voice* for singing is good, but a *soul* for singing is better; the former can be trained and improved, the latter must be created.

75. "To learn an art which thou knowest not," says an old writer, "four things are needful. The first and most needful of all is, a great desire and diligence and constant endeavour to learn the art; and where this is wanting the art will never be learned." Another writer in the same school says, "Our wishes are a fore-feeling of our capabilities." The latter saying requires thought, and is perhaps open to question; but few will doubt the truth of what practical Kennedy, before quoted, said, when he spoke to this effect, "No man is likely to succeed as a professional singer unless he is so enamoured of his art that he will rather lead a kind of half-starved existence on what he can gain by the practice of it, than fare sumptuously on the result of his efforts in connection with anything else." This is enthusiasm, and Kennedy's own career furnishes a grand example of its results.

76. The second essential is "a copy or ensample by which thou mayest learn." Get a good teacher; one, if possible, who can give a proper pattern of the tone or the effect desired. All art-experience goes to prove that a good model is a necessity to true progress. Many, doubtless well-meaning, men, and not a few women, lecture and publish no end of books on voice production; and many organists and pianoforte players profess to teach singing who, apart from an instrument, are quite unable to produce one true note. To them we would simply apply the test proposed by the apostle of old in relation to another and higher subject, viz., "Show your faith by your works." The true teacher will always be able to give by example *some* idea of what is required. We quite agree with what a recent writer has said concerning the talking, directing, non-singing school of singing masters. "None of the teachers who muddle over anatomical matters in detail, and thereby create a distressing and hampering consciousness of muscular arrangement, ever turn out an artist,—one who makes a really legitimate and successful career."

77. The third thing needful is "to give earnest heed to the master, and watch how he worketh, and to be obedient to him in all things, and to trust him and follow him." Be a docile, an attentive, and, to the utmost of your power, an intelligent pupil. With all reverence be it said, or written, childlike simplicity is as necessary to an abundant entrance into the

kingdom of art, or science, or literature, as it is to gain admittance to that other and better kingdom referred to of old by the Great Teacher. Pride and conceit in a pupil—and too many would-be singers are troubled therewith—are quite incompatible with true progress. "There is nothing," said an unknown philosopher, "so effectually bars the doors that lead to knowledge of every kind as personal conceit." From teachers, from books, and from personal observation learn, if you can, all that is already known of your subject, and then you are at liberty to wander into those—

"Ampler realms and spaces
Where no foot hath left its traces,"

where you can fully and freely prove your knowledge, wisdom, skill, originality—all, in short, that pertains to the highest type of genius.

78. The fourth essential "is to put thy own hand to the work, and to practise it with all industry." Of a celebrated tenor, still living, it is related that, in early life, he had to shift his quarters more than once or twice, because that in recitative, and generally up about high G, he used to call for his coffee in the morning, his lunch at mid-day, and his supper at night. Feats like these, with any number of scales and exercises coming as reminders between, would certainly try the patience of any one who was compelled to listen; but the student in question attained his object, and very soon had an establishment of his own where he could practise freely. John Wilson, the highly esteemed Scottish vocalist, estimated that his practice for many years was equal to many thousands of notes a day. In commencing any study, however, moderation is requisite. The untrained powers are easily injured, and "prevention is (always) better than cure." Half-an-hour at a time will, at first, be quite sufficient for the young singer, and only in a very gradual and easy way should the time be extended. Try to practise two or three half-hours every day, rather than one whole hour or an hour and a half at one time.

Our ancient author sums up by saying, "Where one of these four things is wanting the art will never be learned," and few will be inclined to dispute his conclusion.

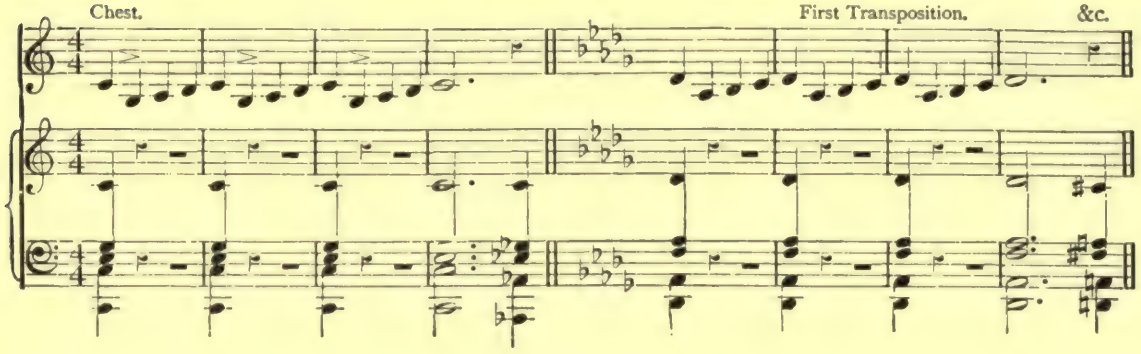
79. The remarks that follow are the outcome (1) of some natural aptitude for the subject treated, (2) what the writer believes to have been good teaching, (3) patient, earnest, and long-continued observation, both of his own voice and the voices of others, and (4) that best and most undeniable of all tests to which any theory can be subjected, viz., the test of practical experience. When, after well-nigh forty years of tear and wear in connection with private pupils, public classes, and large congregations, a man finds his voice as full in tone, and as ready for use as ever, he may, it is hoped, without the charge of egotism, conclude that although there may, nay *must*, as in all, or nearly all, that pertains to humanity, be defects, his method is, on the whole, a sound one.

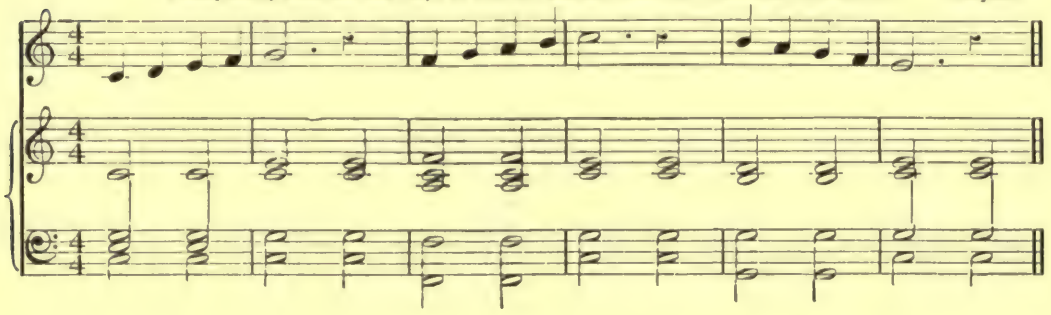
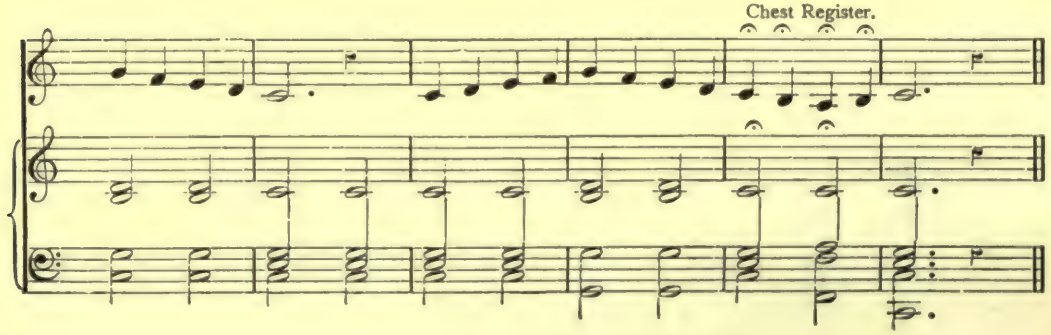
80. There are four* distinct ways or methods of producing the artistic singing voice, which ways or methods are generally known as so many "voice registers," or "registers of the voice." These are, 1st, the tones lowest in pitch or deepest in the voice-compass, which, when properly produced, cause, or should cause, the performer to feel a vibratory movement over the entire front and upper part of the body. Collectively these tones, which in compass seldom exceed the interval of a sixth, are termed the *chest register*. This register belongs to and should be cultivated in every voice, but is best heard and most observable in contraltos, baritones, and basses,

* Many teachers and writers assert that there are only three registers in the artistic singing voice, and immediately thereafter proceed to explain that the upper tones of their, so-called, chest voice are produced in a manner quite different from those in the lower part of the register. These different tone-productions are here treated as *separate registers*. Many also think it necessary to give distinct directions and exercises for each individual voice, as soprano, contralto, &c., and so keep repeating themselves over and over again. In practical teaching it will, it is believed, be found that contraltos require to be dealt with much in the same way as basses and baritones, and that sopranos, except in the highest walks of art, and in rare and special cases, have to undergo much the same kind of treatment as tenors, the vital difference being in each instance that the voices are an octave apart. The "practical" is the predominating principle of the present course of training; therefore, finely-drawn distinctions, which have little or no meaning, except to a very few, are not here employed or discussed.

their very best and most sonorous sounds being found in it, the lady's voice being, as explained in Rudiments of Music, vol. i., page 2, par. 6, an octave higher than that of the gentleman's.

81. Let a note, almost, if not altogether, the lowest that any given voice can produce, be sounded, fully and freely, with erect body, open mouth, flattened tongue, and throat quite unconstrained, and with, in addition, a desire in the performer to feel in the breast the vibratory movement just described, and the student can scarcely fail to obtain a clear perception of this, the lowest or chest register. The tone-quality so discovered should be carried, or sounded with the voice, upward in the compass as far as possible. Usually all the notes below and including E♭, first line treble staff, for ladies, and fourth space in bass for gentlemen, should be so produced. Some voices can take E, and even F, in this register, but the latter, particularly, should be regarded as exceptional. (See Ex. 92.)

EXERCISE 92.—Transpose upward into Keys D♭, D, E♭, and E; and downward into B and B♭.

Transpose upward into the Keys of D♭, D, and E♭; and downward into B and B♭. *Adapted.*



82. Second, the middle, medium or natural (sometimes also named, or rather *mis*-named, the chest) register, which in general, and with both sexes, extends from the E-flats just mentioned to the E-flats, their octave above. The proper cultivation of this middle portion of the voice is perhaps the most important part of the singer's curriculum; for given a proper command and good tone-quality here, ease, efficiency and beauty above and below, follow almost as a matter of course. As a rule, therefore, this part of the voice should receive first attention. In training the medium register, the *whole mouth*, behind, before, above, below, and all around, should be regarded as a *resonator* (See "Scientific Basis of Music"), or reinforcer of the tones produced in or by the larynx. The soft palate, *i.e.*, the back and upper part of the mouth, with its roomy and beautifully shaped arch, plays a most important part in the tone-production, to be most earnestly desired here. The student at first aims at filling the arched cavity with vocalised air, successful efforts being known, (1), by quite a new, but not unpleasant, sensation in the head; (2), by greatly increased volume of tone; (3), by what the French call the *dark timbre* in the tone produced; and (4), by a sense of what may be called tone-power, and power *over* the tone unknown before. In earlier stages, the tones so produced are not always agreeable to the listener. There is generally some constraint in mouth or throat, or both, and nearly always too much force used in their delivery, hollowness and harshness being the results; but with proper and continued use, and more particularly if the student has the privilege of trying to imitate a good example (and such is all-important here), they become soft and round and fluty in quality, and have a carrying power of which the singer, who cannot or does not so use the mouth, has not the slightest conception. The mouth so employed stands to the tone produced very much in the same relation as the barrel does to the shot or ball in the fowling-piece or rifle. Without the barrel the matter discharged would neither go straight nor carry far, so when the singing tone is produced without going round the cavities of the mouth, it comes to the hearer (if it comes at all) direct from the tone-producing apparatus *as if there were no resonator*, and has neither force nor fervour. It is thus that the uncultivated singer may bawl his very loudest, and yet not be heard in the back parts of a comparatively small hall, while a trained artist can insinuate his softest utterances into every crevice of a Crystal Palace.

83. The lighter tones of this middle register, "the clear timbre" tones, as they are sometimes called, are, as will be shown later, produced more to the front and the sides of the mouth; but let the student cultivate first the heavier tones with raised soft palate, and the others will follow easily and surely. From being enclosed *in*, or from going *round* the mouth, these big, full sounds are technically termed the "closed tone" production. In most cases middle C (women an octave higher) is the sound upon which this voice-production is most easily observed, and at first practised. Beginning at C it can be cultivated up and *down*, through all or nearly all the middle register. Well, or rather *thoroughly*-trained singers, can in general bring this "closed" tone-production down till it meets the lower and broader tones that are found undermost; thus the whole compass of a Santley or a Madame Trebelli seems one grand and extended chest register, there being in quality absolutely no discernible difference. Recalling the performances of Madame Trebelli, who possessed perhaps the most exquisitely trained voice that, in recent years, has come before the public—there seemed, if one may so say, to be more difference in the manner than in the matter of her delivery of the tones in the various registers. Coming, in a scale passage, from a very high to a very low note, the chin of the singer advanced and the under lip protruded somewhat, as if she felt the necessity for enlarging the outlet or bell of the instrument, so that the broad and full tones of the lower register might have full freedom. In ascending scales this process was reversed, the aim evidently being to turn the front or hard palate into a musical sounding-board. The same principle holds good in acoustics, and may be observed in full operation in any organ or orchestra. The more full the tone demanded, the wider the pipe and the larger the *bell* or outlet.

84. Third, the *head voice* (sometimes the mixed voice), or, as Mr. Curwen calls it, "the lower thin," which requires, as sailors would say, to be "spliced" on to the middle or closed tone register. To describe in words this way of producing the singing-voice is very difficult, one living, loving example being worth many pages, if not whole books of precept, and such an example every earnest student should by all means endeavour to obtain. For the *head voice* the performer aims at putting the tone in the *very front of the mouth*, just at the roots of the upper front teeth, successful efforts giving rise to a feeling that the whole of this part of the face must be concerned in the tone produced. With *proper* practice, and, in consequence, greater facility and increased power, the singer feels a ringing, but not disagreeable, sensation in the forehead. Some students, to obtain command and mastery over this, perhaps the most difficult of all the registers, use at first the *side* rather than the front of the mouth, but all contortions of the mouth and face should, as a rule, be avoided. The tones produced with the *head voice* are often somewhat hard and metallic in quality—indeed they are sometimes named metallic tones, but, in general, they are disagreeable only when the production in the *middle register* has been misunderstood or neglected. Proper cultivation in the one case seems to have a softening and refining influence over the other, but ringing upper tones and weak watery middle ones contrast very badly; aim therefore at *equalising* your registers.

85. Perhaps no better example could be obtained of the proper employment of the closed tone in the middle, with the easy and effective use of the mixed tone quality in the upper part of the voice, than is to be found in listening to a present-day favourite Scottish tenor. Naturally as it seems to the present writer, this gentleman's voice is more of a baritone than a tenor, but by beginning in early life, and by dint of good teaching, painstaking and long-continued study, his beautiful as well as powerful head voice has actually been created, and now stands a much admired superstructure on a solid and lasting foundation. Sims Reeves would seem also to have had a voice of this description. It is well known that his earliest public appearances were made as a baritone, although afterwards his upper or tenor range came to be unsurpassed for strength, facility, and beauty, while his intonation and powers of expression were simply perfect.

86. Begun in youth the head voice may be, with both sexes, cultivated upward to B♭, B, or C above the E flats already mentioned. It may also be trained far down, indeed almost to the lowest note of the register below. From E♭ down to B♭, A, or A♭, are therefore sometimes called "optional tones;" for, as required or desired, they may be taken either in the closed tone (the middle register), or with the softer, sweeter qualities which belong to the *head voice*. If a singer has, in a scale or arpeggio passage, to ascend to high G or A, the change from the middle to the higher register should be made pretty far down in the compass, where ease and fluency may be supposed to dwell, and where, with most singers, such a change could be accomplished unobserved by the most attentive listener. Here the splicing or overlapping of a *higher*, down through most of a *lower* register, comes to be of great service, and is a much more artistic resource than any attempt, by sheer physical effort (which attempt is too often made), to bring the lower register up. Musical effects derived from the cultivation of the *head voice downwards* are to be heard in greatest perfection, perhaps, in our English Cathedrals. The soft, sustained sounds of this register seem finely adapted to the vaulted roof and the long drawn aisle, and when heard from the tenor voice, steal upon the ear with a peculiarly sweet, pleasing, sometimes indeed, a touching effect. The use of this soft quality becomes so habitual with most Cathedral tenors, that the closed tone (if indeed they ever heard of it) becomes in time with most of them a lost art; consequently we have many singers going about the country who have nothing but this thinnish, or as it might be called, *yellowish* quality, all through their compass. That this tone-production, even when used all the way up and down, can be made both powerful and effective is, however, amply proved by the brilliant professional success of Mr. Edward Lloyd. Nevertheless, the exception only proves the rule, or rules, which we hold should be: (1) cultivate the upper registers *downwards;* (2) never try to *force* any register in an upward direction,

but have the closed tone ready for use when it is required. The word "force" should be deleted from the singer's vocabulary. An old and golden rule is, "Work for *quality*, and *power* will take care of itself."

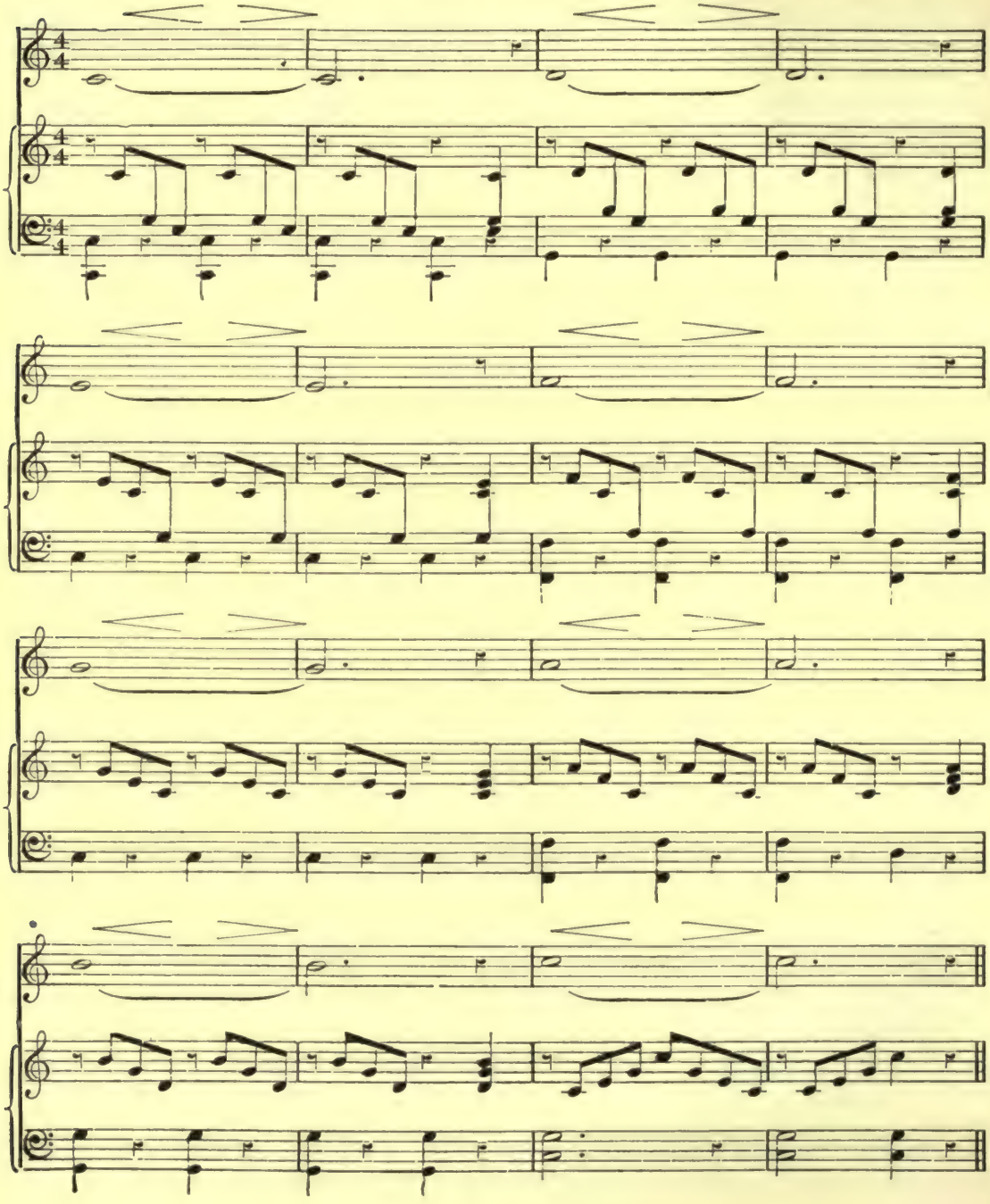
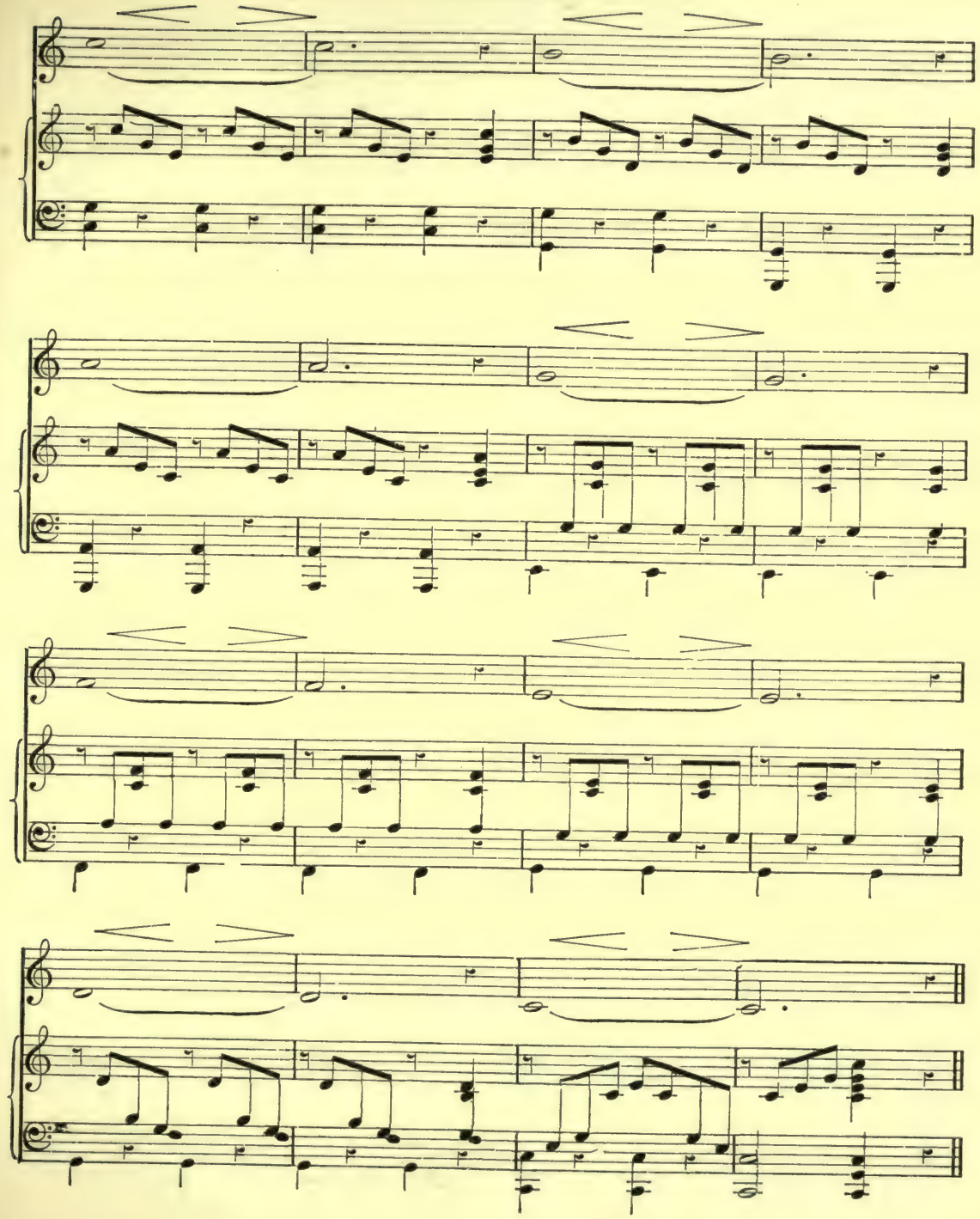
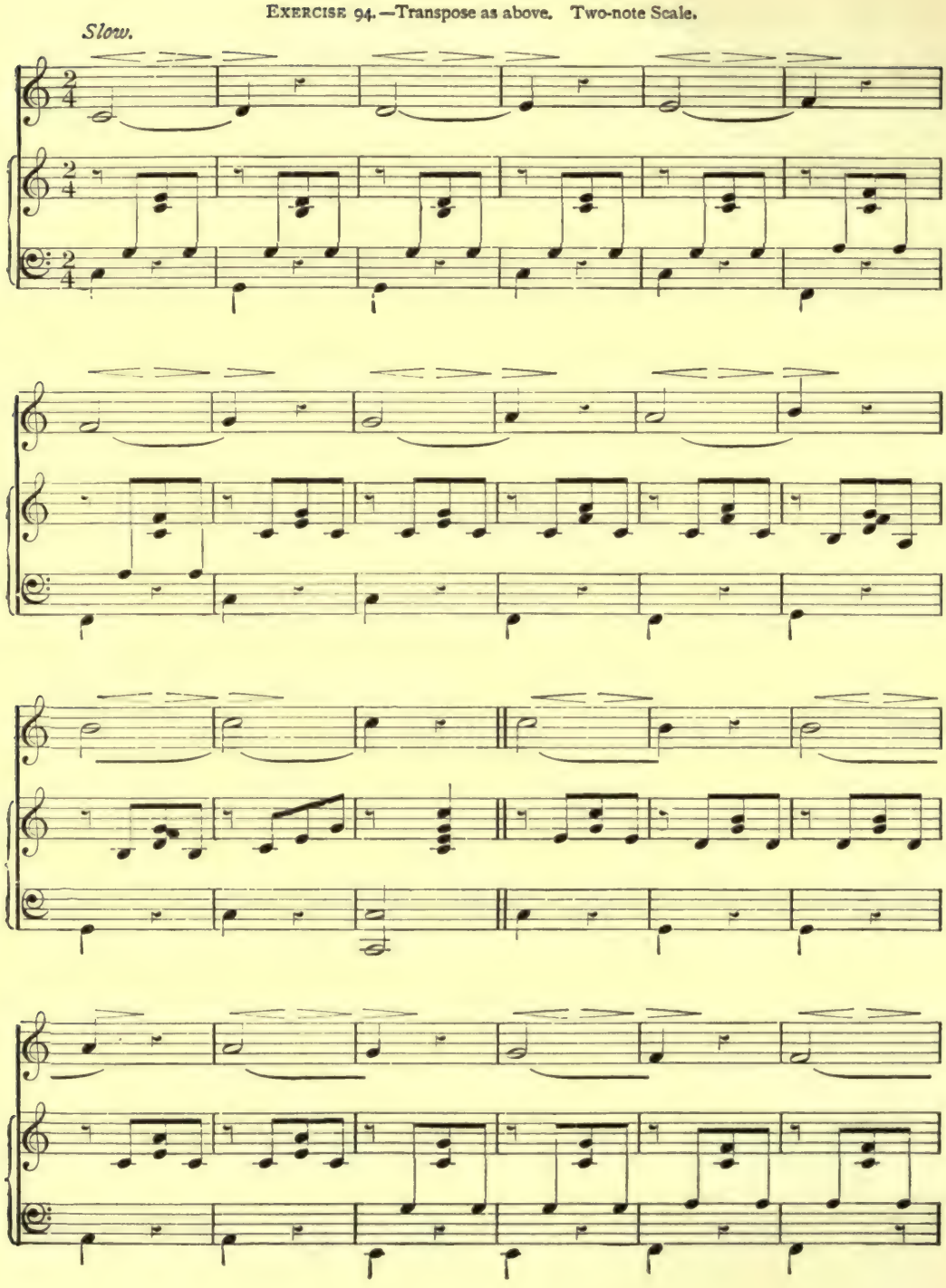
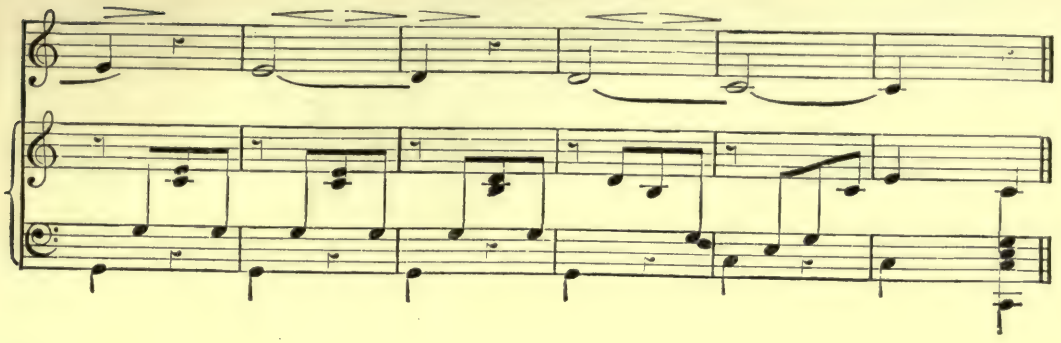
87. The fourth and highest register is known as the Falsetto. In former times it was much used in male-voice choirs, and still may be heard in connection with divine service in the Church of England, where it is called counter-tenor, and is considered by some superior to the contralto tones produced by women or boys. In operatic music, or on the concert platform, although occasionally employed by tenors, it is nowadays most frequently heard from high-set soprano voices, where, in most cases, it comes out shrill and clear, as the tones of a piccolo. Falsetto is produced in the front and upper part of the mouth, the tones going up, and, as it were, through the head. From one unaccustomed to its use this tone-production requires an effort which could not be long continued. Only thoroughly trained artists can employ it effectively. A *crescendo* in this register, with the tenor voice, at all events, is almost if not altogether impossible.

88. A *kind of falsetto*, what some teachers at least call by that name, may with great advantage be cultivated nearly all through the compass of every voice. This may best perhaps be described as something between a *sotto voce* and a species of smothered tone-production, which comes, as it were, from the front part of the lips. It is produced most easily, and with best effect, if the mouth of the performer assume for the moment the form of a gentle smile. See Ex. 102, where the last note should be so delivered.

89. In singing the following exercises, indeed in *all* singing, long notes, and particularly those high in pitch, should be *begun* and *ended* softly, and should have something in the nature of a crescendo in the middle. Rule—All, or nearly all, sustained sounds should take the form of a *swell*, which is generally marked thus, . Whether it be marked or unmarked, however, the student would do well to aim at carrying out the rule. The beginning or commencement of a sound is technically called "the attack," and the ending of a sound "the release." Cultivate a soft attack and a gentle, noiseless release.

90. The importance of deep, abdominal breathing has, in the present course, been very frequently mentioned. Some teachers go so far as to say that to breathe properly is to sing well, and certainly there never can be good *sustained* singing where the method of taking in or giving out the breath is incorrect. As a habit, let breath be taken as often as possible by means of the nostrils. The air is thus warmed and purified, and so fitted for healthful bodily use. When actually singing, however, this manner of breathing becomes almost impossible. At best it would, if fully carried out, savour a good deal of mannerism. The mouth being open for vocal purposes becomes the readiest and least observable channel through which the exhausted air-chest can be replenished; and, as a matter of fact, there are few singers who ever attempt to re-fill it otherwise. But—vocal exercises over—keep *the mouth closed and the nostrils free.*

91. In actual singing cultivate the clear, soft, distinct (not the gliding up or down) attack, trying (1) to "*place*" the tone properly, then (2) "*pull*," *i.e.*, draw in the breath for a *crescendo.* A relaxation or cessation of the drawing-in process will bring a *diminuendo* naturally and without effort. Do not always cultivate from *below upwards;* frequently reverse the process. For this purpose transpose Ex. 93 or 94, or both, a fourth or a fifth higher, viz., to key F or key G, and begin in the *middle* of the exercise, taking care to begin softly, and, all through the descending scale, to keep directing the tone *downward* from the roof of the mouth, and *outward* to an audience, real or supposed.

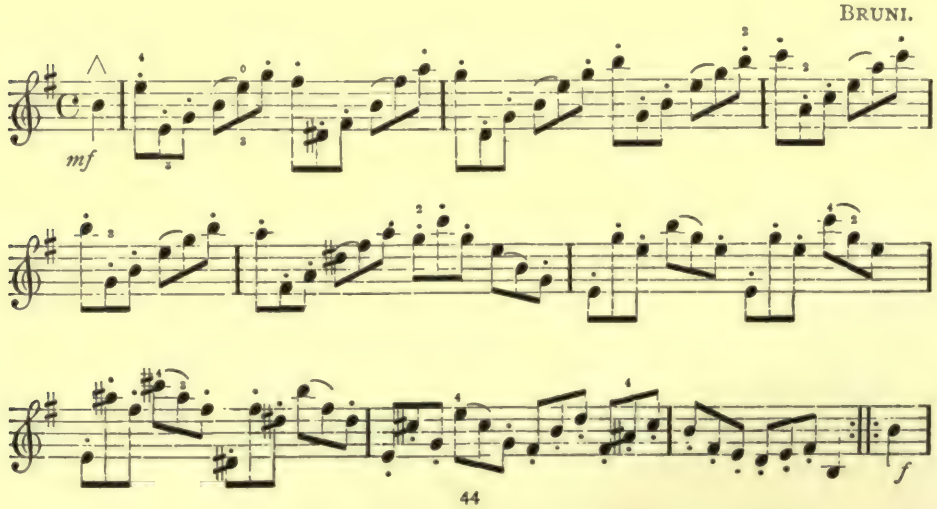
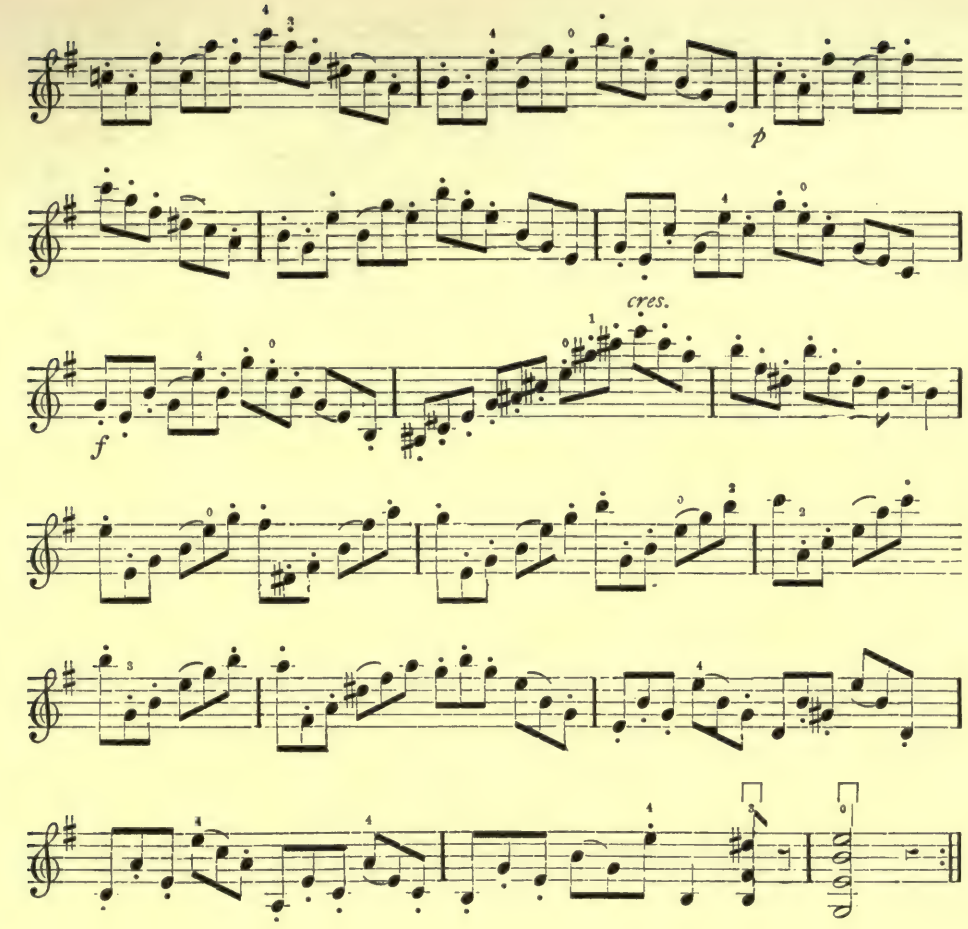
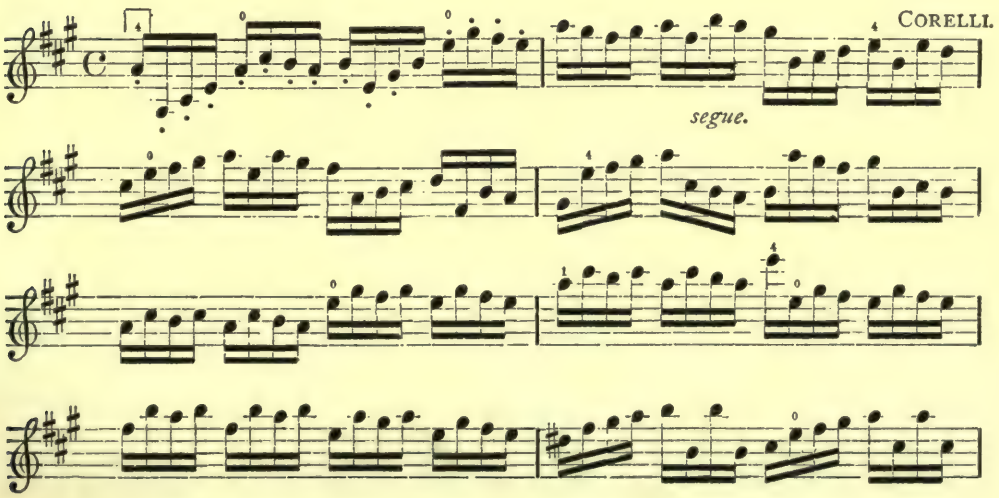
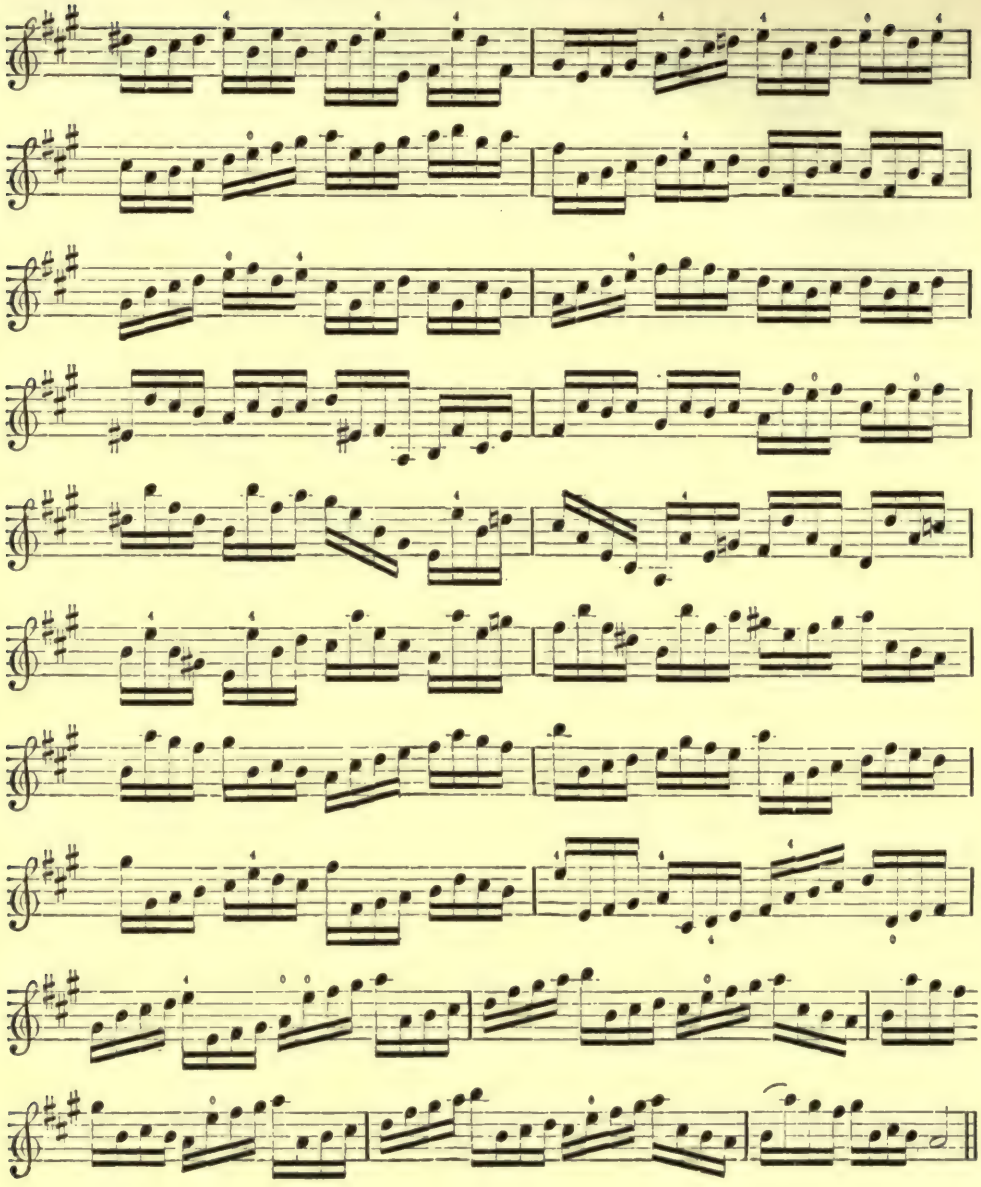
EXERCISE 93.—Transpose by Semitones, upward and downward, into as many Keys as are written within easy compass of the voice.

EXERCISE 93 (*continued*).

EXERCISE 94.—Transpose as above. Two-note Scale.

EXERCISE 94 (*continued*).

(To be continued.)

THE VIOLIN.

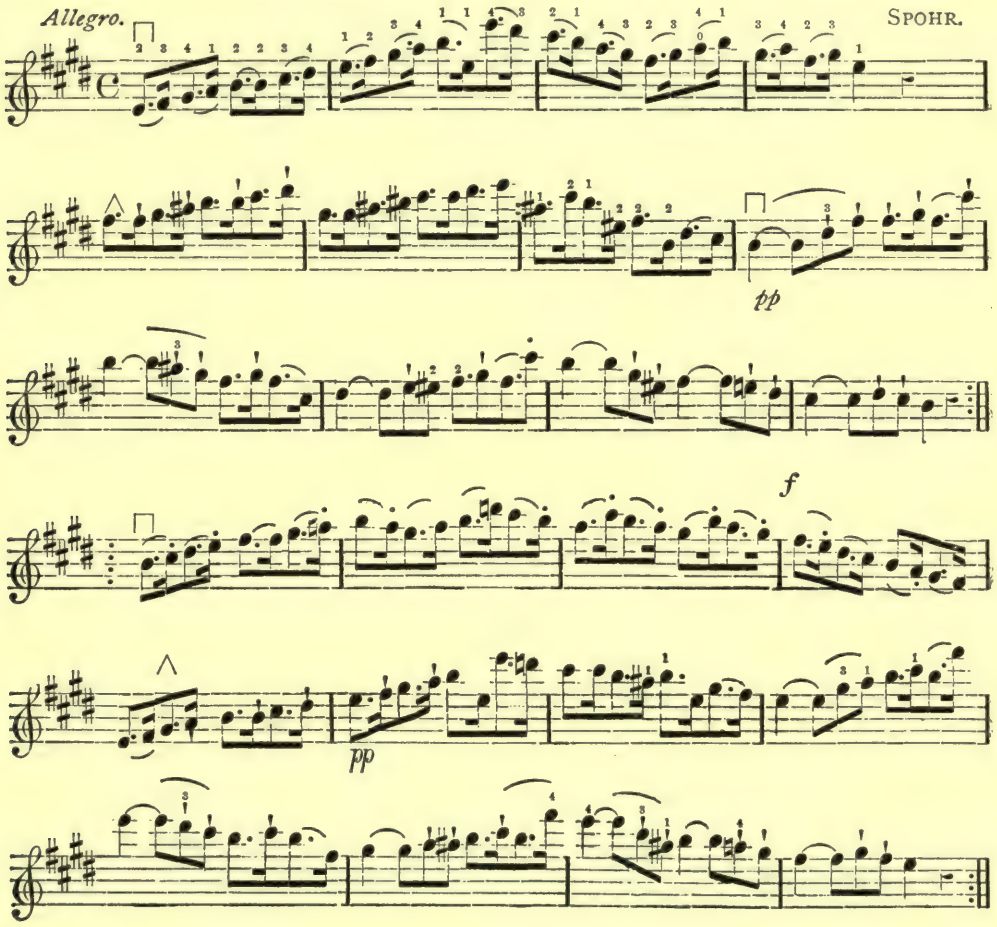
By W. DALY.

SECTION III.—(*continued*).

The following exercises are also designed for practice in the use of the *Third Position*, and its employment in combination with others. Here, as in the previous exercise, the changes of *Position* are indicated merely by the fingering, so that the hand remains in one *Position* until some note is marked with a fingering belonging to another. Thus the exercise by Bruni begins in the *First Position*, and remains so until the last note of the second complete bar (B), where the hand must be passed to the *Third Position*, in which it continues until the G in the next bar, marked with the figure 3, which means that this note is to be made with the third finger, and therefore obviously in the *First Position*. The same thing applies equally to the succeeding exercise by Corelli. In both these exercises a high E will be met with, which lies outside the *Third Position* proper. This note is to be played as an *Extension*, and in each case the student must be careful to keep the first finger firmly on the A while making the E with the fourth finger, as otherwise the hand will be pulled out of the *Position*, and the E be consequently out of tune.

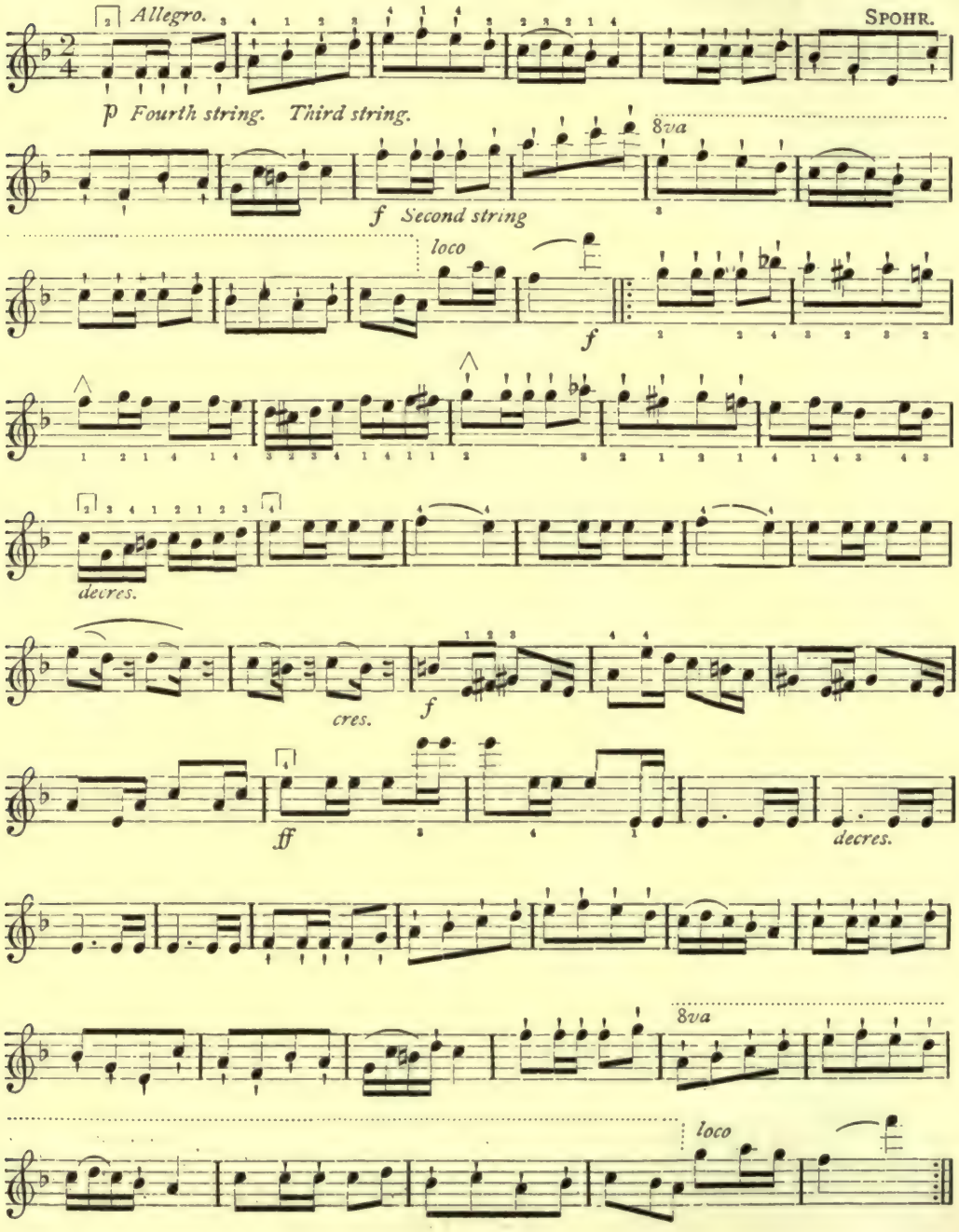
Bruni.


p
cres.
f

CORELLI.
segue.

The Fourth Position.

The change from the *Third Position* to the *Fourth*, like that from the *Second* to the *Third*, is again in reality but a very slight one; and this actual closeness of the *Positions*, one to another, must never be lost sight of. In the *Fourth Position*, the great guiding fact to be remembered is, that here the fingers have to produce a series of notes lying a tone higher on the finger-board than in the *Third Position*, and that consequently the difference in the position of the hand must be simply that represented by the transition from, say C to D on the fourth string, a difference, in point of actual measurement, of about an inch. To produce the *Fourth*

Position notes firmly, it is necessary to bring the hand higher up over the shoulder of the violin, the thumb being drawn proportionately more round the neck, and the elbow being brought closer in under the body of the violin,—all in order that the fingers may produce the notes in the new *Position* by that direct, *downward* pressure, wherein lies the secret of a good tone. In the *Fourth* and succeeding *Positions*, also, the thumb must be made to lean well *back*, away from the body of the violin, and, as it were, pointing towards the scroll. What has already been said concerning keeping the back fingers firmly pressed on the strings wherever possible, is also to be very carefully remembered here.

The Fifth Position.

In the *Fifth Position* everything said of the *Fourth Position* applies equally well, and those points in which the *Fourth Position* differs in character from the *Third* are also to be met with here, and in greater force. In the *Fourth Position* the hand has to be drawn somewhat round the neck of the violin, so that the fingers may be brought into the proper attitude for producing the notes belonging to the *Position:* in the *Fifth Position* the hand must be brought a little

further up over the violin. The alteration in position, however, although of the first importance as regards intonation, is, as was said of the change from the *Third* to the *Fourth Position*, a very trifling one in actual distance.

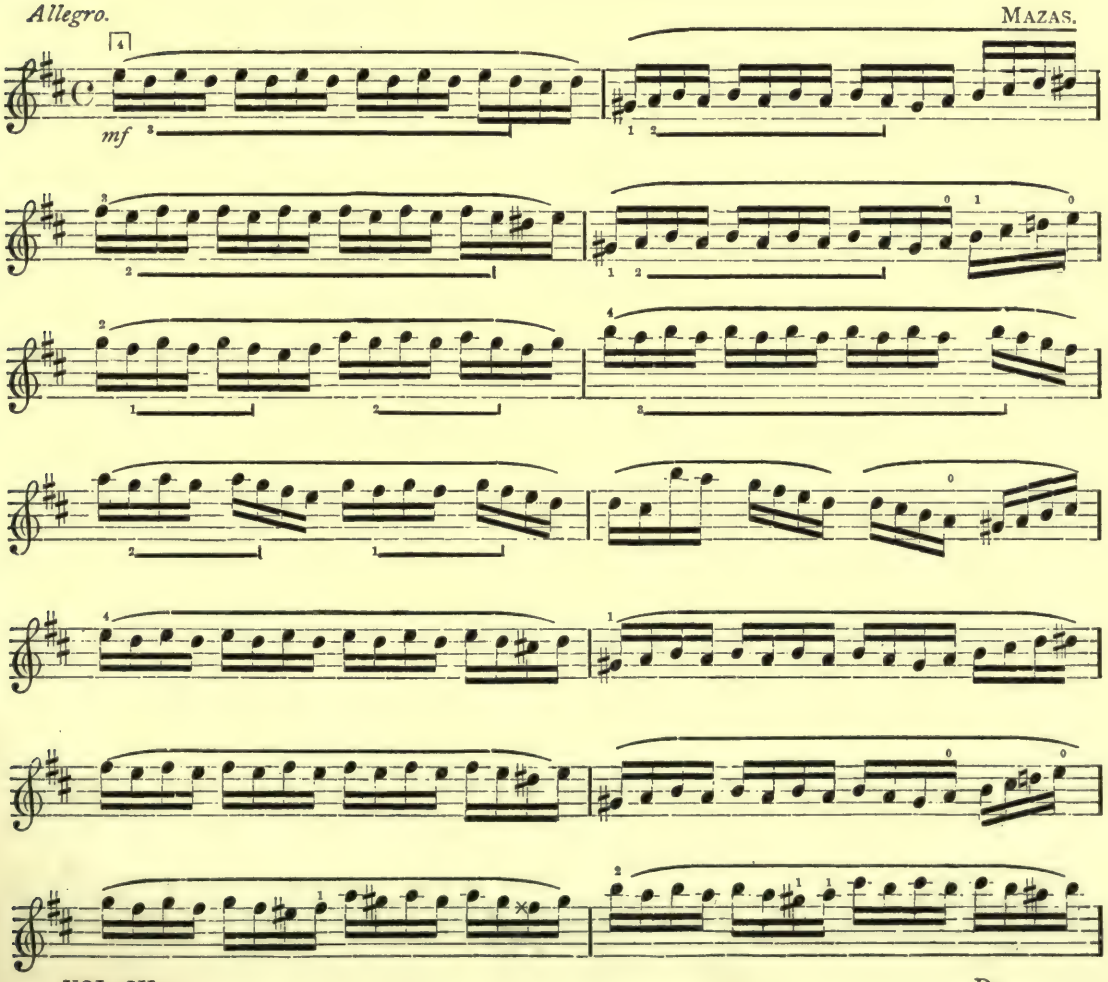
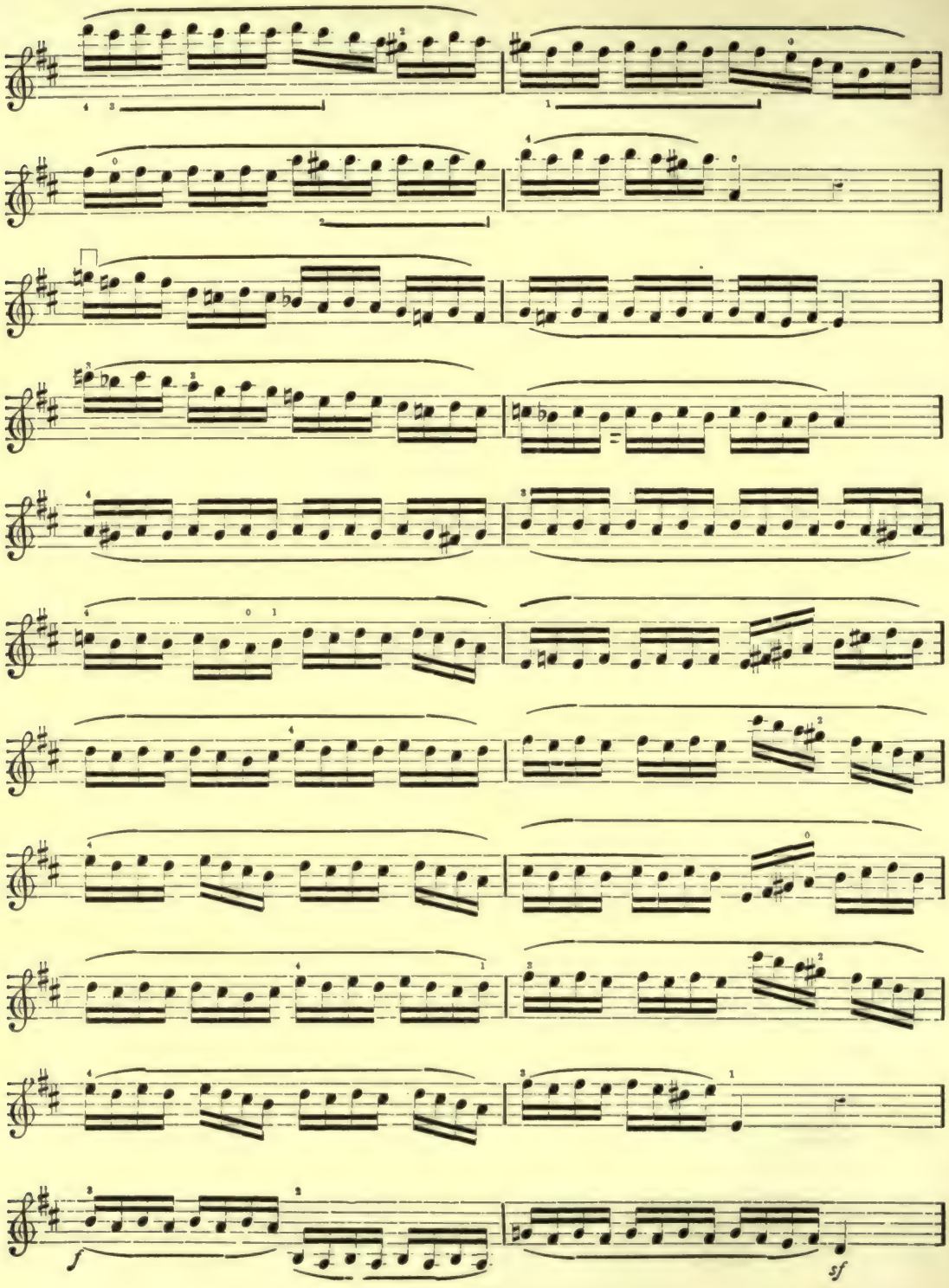


MISS MARIE HALL

Photo ELLIOTT & FRY, LONDON.

The next exercise is designed not so much to teach anything new as to serve as a means of strengthening the fingers of the left hand; and in this respect it is a most valuable exercise indeed. In the early part of the exercise the student will notice certain figures followed by lines, thus—"2 ____|," "3 ____|," &c. These indicate that the first, second, third, or fourth finger, as the case may be, is to be held down on its own note during the continuance of the line, and thus merely reiterate the principle already laid down, of keeping the back fingers down wherever possible; and this principle, although only applied to the opening bars, in this place, is to be carefully observed throughout the entire course of the exercise.

In the sixty-eighth bar there is a D marked so —"$\frac{4}{0}$." This is a *Harmonic.* The whole subject of Harmonics will be gone into at a later stage: suffice it meanwhile that this *Harmonic* D is attained in the present instance by an extension of the fourth finger, which is placed with the most extreme lightness on the string, the resultant sound being of a clear bell-like quality. To get this *Harmonic* clearly will require a little practice: unless it is absolutely clear the finger is either pressing too heavily, or it is not on the right spot.



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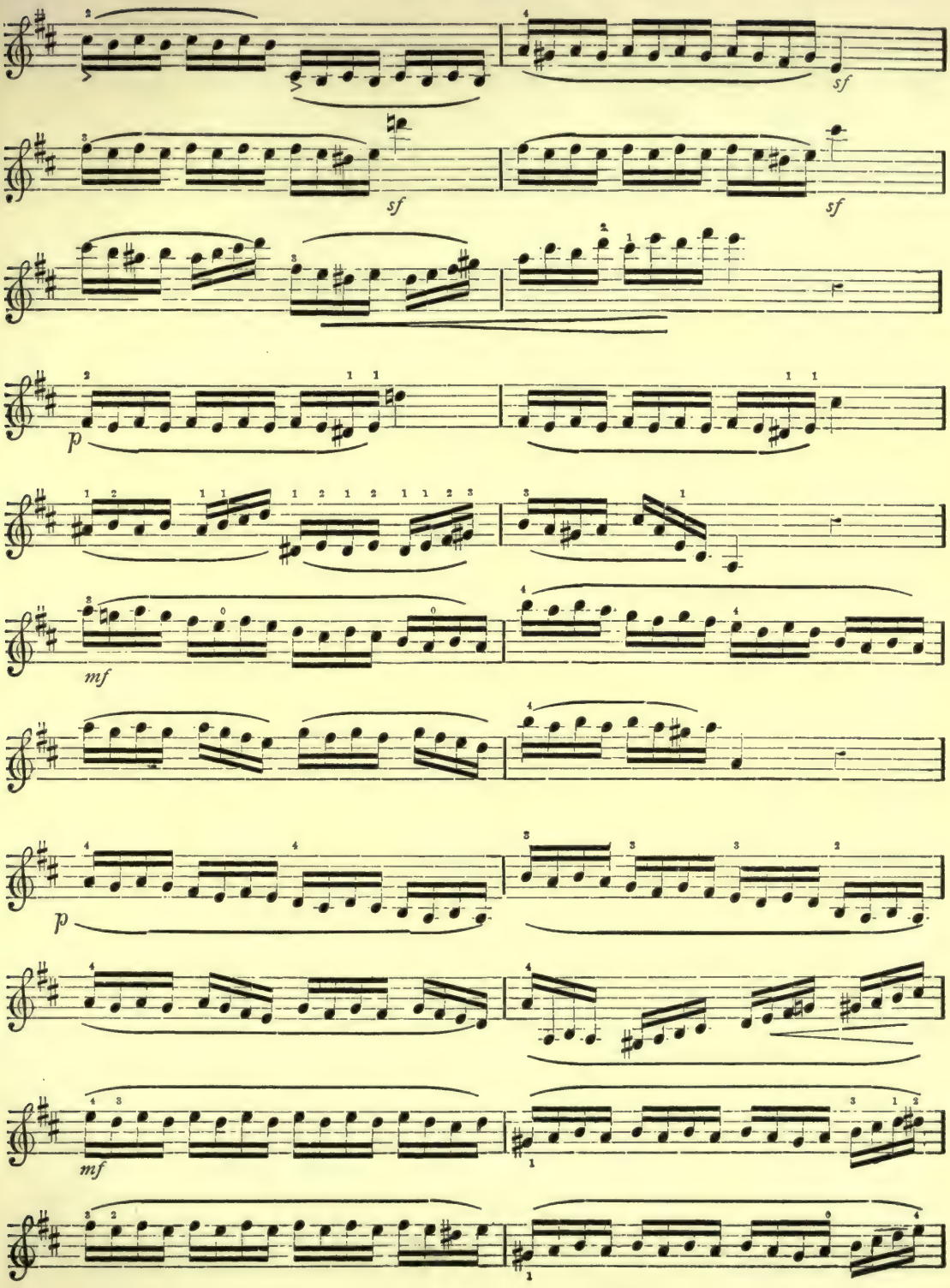
sf

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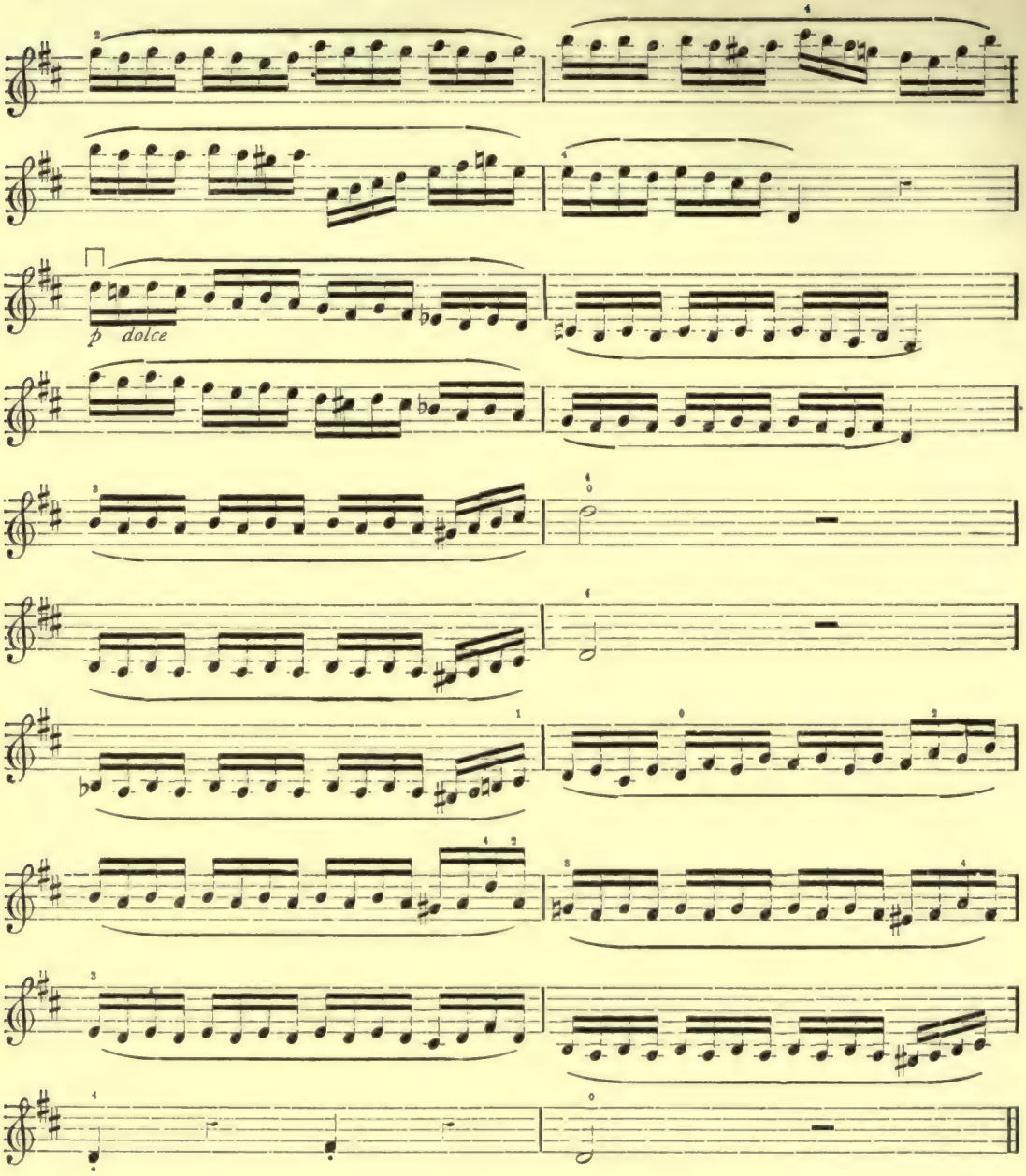

When the preceding exercises have been mastered, some little time may be devoted to music more attractive, though not less educational. The student should now endeavour to join forces with a pianoforte-playing friend or relative for *ensemble* playing. Before such a combination there lies a wide and most magnificent musical literature, a literature, however, the study of which must be entered upon with some degree of method. In taking up the study of music written for the violin and pianoforte, it would be well to bear the following rules in mind:—

1. Aim only at the best things. Begin with easily comprehended classics, and there will be a chance of developing a taste for music in its highest forms.

2. Let the compositions played always be a little *less* technically difficult than the exercises studied. In this way there will be all the more attention free to be devoted to the artistic aspects of what is being played; for in music there are many things besides the heads of the notes to be considered.

3. Finally, remember Schumann's dictum—"Of learning there is no end."

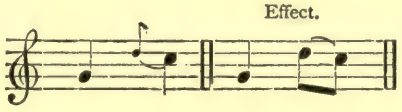
No better beginning would be made in *ensemble* playing than with Schubert's three sonatas for violin and piano, Op. 137. They are very melodious, and just difficult enough to fix the attention of both violinist and pianist, without, at the same time, offering any serious obstacles to performers of moderate ability on either instrument.

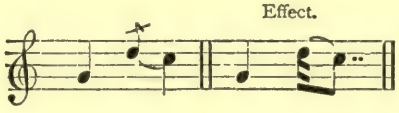
Before proceeding to a detailed consideration of ensemble-playing, the matters treated of in the following Section must first receive some attention.

SECTION IV.

OF GRACE-NOTES, HARMONICS, AND CHORDS.

The consideration of what are called *Ornaments* or *Grace-notes*, in their general aspect, properly belongs to the Rudiments of Music, and they have already been described under that head (vol. i., pp. 33, 34). While, however, the *effect* of these grace-notes is practically the same on every instrument capable of producing them at all, the *means* varies more or less with each. The student is supposed to have at least a theoretical acquaintance with the different kinds of grace-note; what has now to be considered is the proper method of producing these grace-notes on the violin.

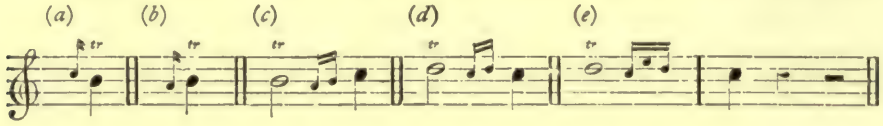
The *Appoggiatura*—

and the *Acciaccatura*—



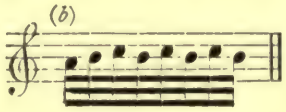
do not call for any special remark, save that the student should try to avoid falling into the too common error of confounding the one with the other.

At page 34 of vol. i., the various forms of *Turns* are shown and their correct performance illustrated: the nature of the *Mordente* is also explained. It need hardly be said that all forms of grace-notes must be played in one bow with the main notes to which they are attached. The form of grace-note, or embellishment, which requires the greatest amount of attention from the violin-student is the *Shake*, or *Trill*, not only because of itself it is rather difficult to do well, but because it embraces nearly every other form of grace-note. The *Trill* is also of very great importance to the violinist quite apart from its interest as a grace-note; for there is scarcely anything more helpful in increasing the flexibility of the fingers of the left hand than the steady practice of the *Trill:* as a proof of the importance which the greatest authorities on violin-playing have always attached to the *Trill*, it may be mentioned that out of the celebrated "Forty Etudes" of Rudolph Kreutzer, no fewer than *ten* are devoted to this particular form of embellishment.

In studying the *Trill* there are several things to be remembered. In the first place, a *Trill*

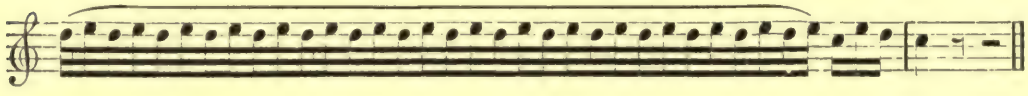
has a distinct *form*, and is not a mere indefinite wobbling sound, filling up the space between one essential note of a composition and the next; it is a rapid alternation of two distinct notes, a tone or semitone apart as the case may be, notes which must be played with the same exactness and care as though they were written out in full instead of being indicated by the sign *tr.* Then again, the *Trill*, which of itself is simply the alternation of the note over which the sign *tr.* is placed, called the *principal note*, and its major or minor second, called the *auxiliary note*, is almost invariably supplemented by an added grace-note, or group of grace-notes, thus—

In the first of these examples (*a*) the added grace-note is the actual auxiliary note of the *Trill*, and its appearance before the principal note means that the *Trill* is to be played so—

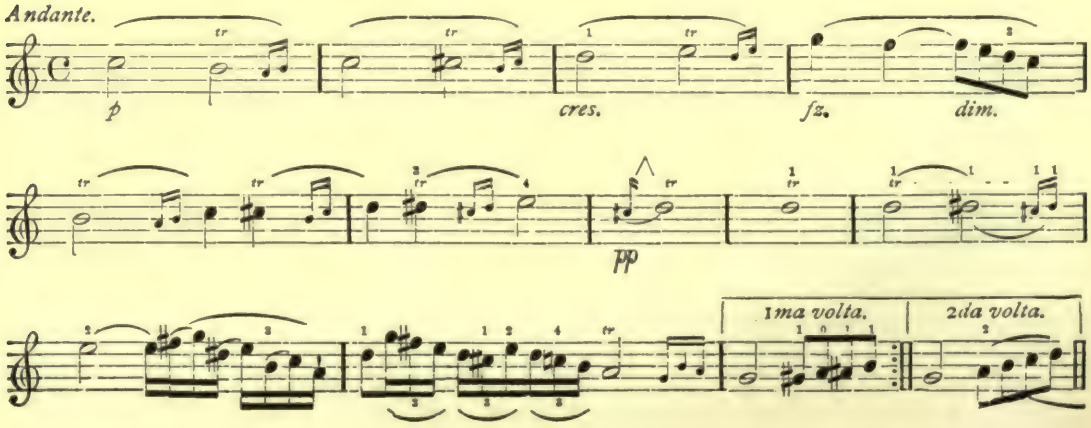
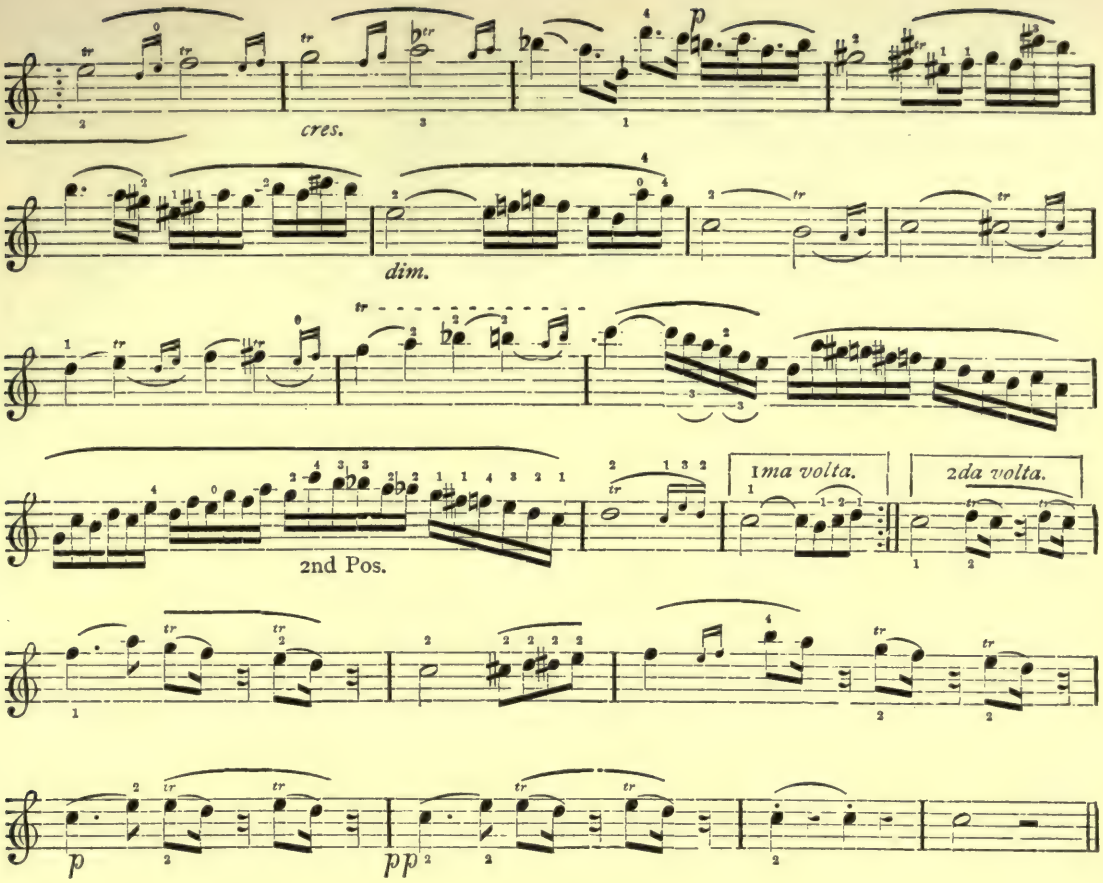
The second example (*b*) is to be played thus—



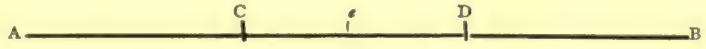
And for the rest it may be accepted as a rule that the added grace-notes before or after the principal note are to be *read into* the *Trill*, and not tacked on at its conclusion, as their appearance might lead one to suppose should be done; then the *Trill* shown at *e*, and sometimes called a *Cadence Trill* is to be played as follows:—

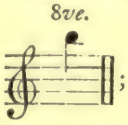
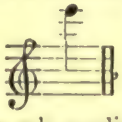
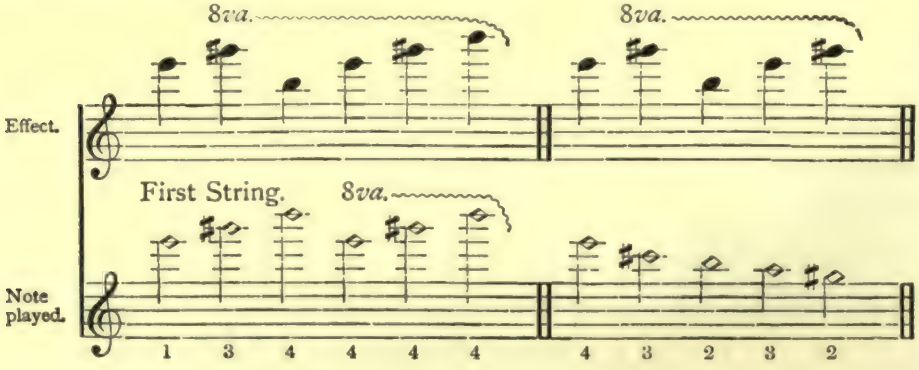
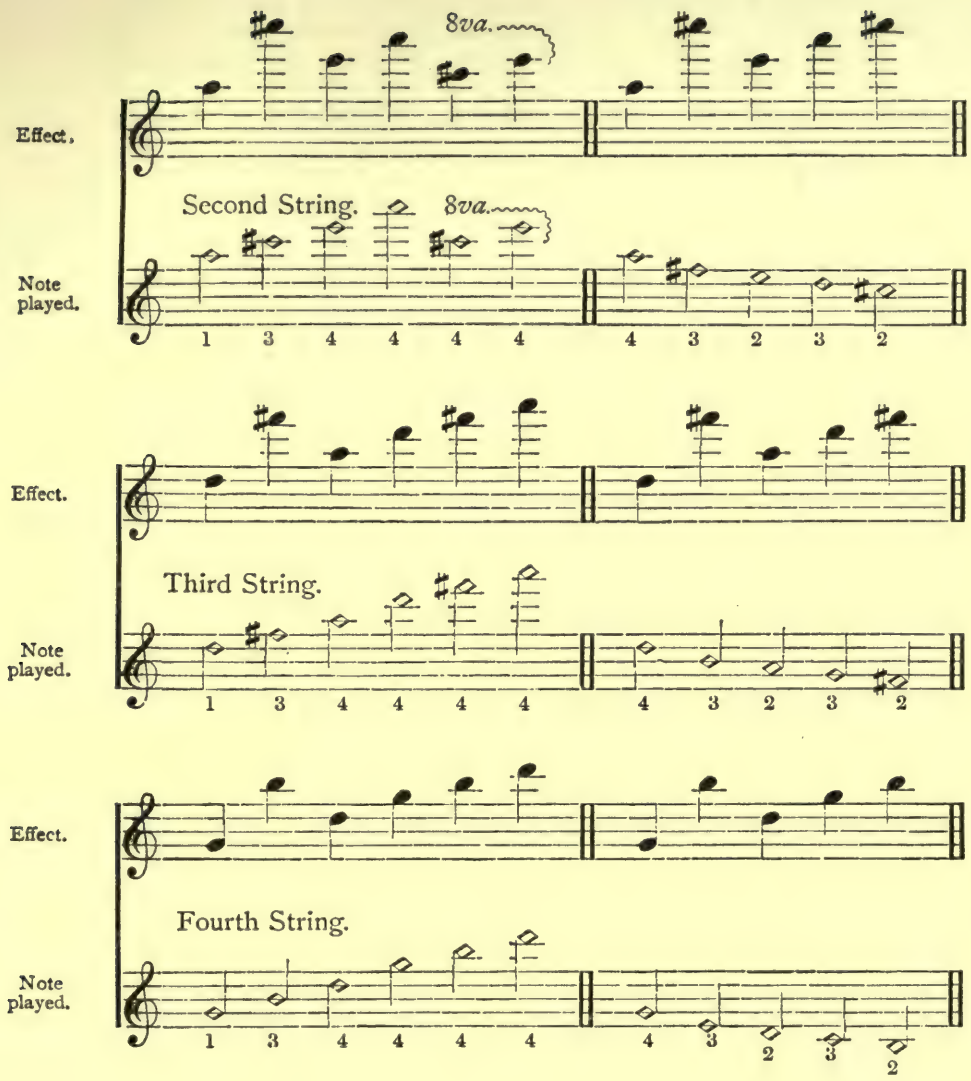
and not so—



The next exercise is expressly designed for practice in *Trill*-playing—

The principle of mastering an exercise bit by bit, which has already been laid down, applies with greater force than ever to the one just given, and the student would do well to practise *every bar* separately. As a composition this exercise might be described as having a two-fold individuality, that is to say, it would be possible to play it without any of the trills or grace-notes at all, when it would still be complete of itself, just as a skeleton is complete, but differing from the exercises in its entirety as the skeleton differs from the living body. Now, in playing this exercise, the nature of its frame-work or skeleton must be carefully considered, and every trill or grace-note of whatever kind rigorously confined within the limits set by the composer. It has been said that every bar of this exercise should be practised separately; it would be still better if every *trill* were practised separately; and there is no finer discipline for the left hand than the practice of trills all over the finger-board and quite apart from any written exercise at all; trills made with the first and second fingers, with the second and third, and most of all with the third and fourth, for the third and fourth are the weak fingers, and nothing will strengthen them more effectually than steady trill-practice; indeed it is impossible to over-estimate the value of trill-practice to the violinist. In performing a trill, the finger with which the auxiliary note is made must be well curved over the string, the *tip* of the finger striking the string like a hammer. Finally, the student must practise his trills *very slowly;* after a time the correct performance of a trill, a trill which is perfectly clear and distinct, and which is strictly subordinated to the purpose it is designed to serve, will become a matter of comparative ease; but this good result can only be arrived at by degrees.

It is one of the established facts of acoustics that a stretched string can be made to vibrate as a *whole*, or as a series of equal *parts*, each of which vibrates as a separate string: the notes corresponding to these natural subdivisions of a string are called its *Harmonics*. To make use of these *Harmonics* it is necessary to touch the string very lightly at certain fixed points, the effect of which is to throw the entire string into one series or another of independent parts: these fixed points are called *nodes*, and they indicate the end of one Harmonic segment and the beginning of another. The simplest of these subdivisions is into two parts, either of which will give the octave of the *fundamental note*, or *open note;* the next is into three parts, which gives the fifth above the octave; the next is into four parts, which gives the double octave of the open note; and so on. It is a peculiarity of these *subdivisions* of a string, that while capable of vibrating independently of each other they are at the same time mutually sympathetic. Thus it has been proved by experiments that when one portion of a string, say a third, is divided from the remainder, and set in vibration, the remainder at once divides itself into thirds of the whole string.



Suppose the line A B represents the E string of the violin, A representing the nut, and B the bridge of the violin. If the finger is placed lightly on the point D, and the bow then drawn across the string, the resultant note will be the Harmonic

; but marking the *node* D has caused the remainder of the string to divide itself into the thirds A C and C D, with the point C as a node. If this node C had been touched, or *damped*, as it is called, precisely the same subdivision of the string would have occurred, and thus it is possible to obtain the vibration of the segment D B as an independent string by *damping* the node C. Judging by our previous knowledge of stopped notes this has a curious look, for while the point *e*, the middle of the string, gives us the Harmonic note , the point C, which is much nearer the nut, gives us the fifth *above*. The same rule applies also to other proportions of a string, and it will thus be seen that Harmonics can be reckoned from either end of the string.

As the strings of a violin are tuned to a definite pitch, it is possible to indicate the nodal points to be touched in the production of Harmonics by definite notes. These notes are made of a peculiar shape, so that it may be readily understood that they are, properly speaking, not notes at all, but *signs*. The following table shows these *Harmonic signs* as employed in connection with each string, and the resultant *Harmonic notes*:—



These are what are called *Natural Harmonics*—the Harmonics of the open strings. It will be observed that both methods of obtaining Harmonics are given in the foregoing tables, that is by fingering them above or below the middle of the string; but while it is very convenient to be able to do this, and under certain conditions advisable, and even necessary, to use the lower fingering, the *effect* is always better when the Harmonic is taken between the centre of the string and the *bridge*.

Besides these *Natural Harmonics* there are also others, which are known as *Artificial Harmonics*. It has already been pointed out that a stopped note in its effect approximates to the natural note of an independent string of similar pitch: *Artificial Harmonics* are the Harmonics of such supposititious strings. Of necessity the number of available Harmonics in connection with each note is extremely limited, being confined to the double octave, and the octave and fifth, of the stopped note. Of course, in theory, the length of string lying between the *stopping*

finger and the bridge possesses just as many Harmonics as any fixed string; but as both the *pitch* and the *Harmonic* must be produced by the fingers of the same hand at the same time, it is only possible to make use of *two* Harmonics for each note, but as these *two* Artificial Harmonics can be produced from almost *every* note on the violin, the loss is very much more than made good.

The following illustration will show how Artificial Harmonics are produced:—

Fig. I.

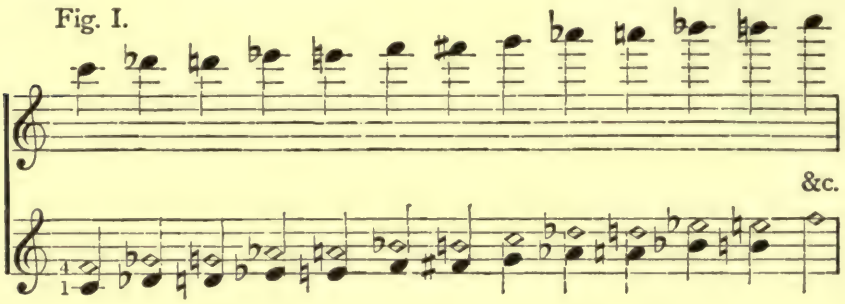



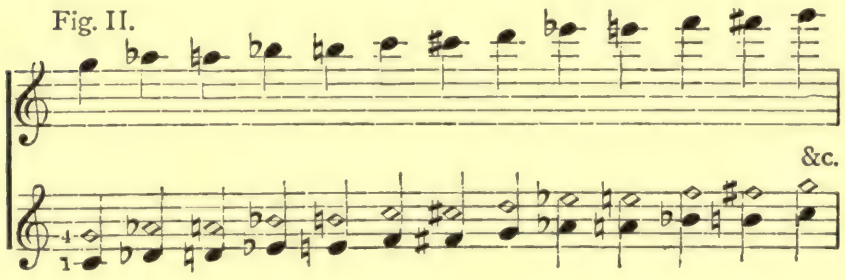
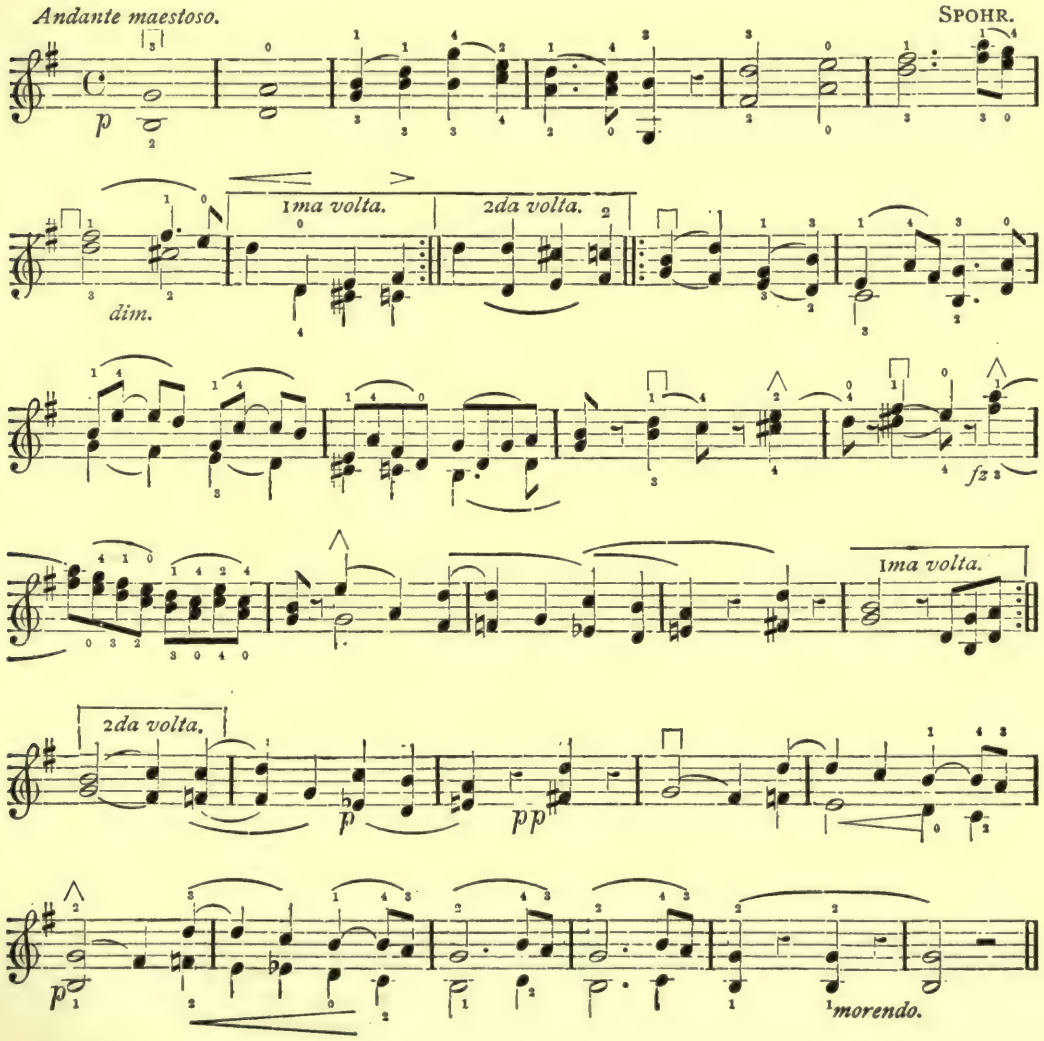
Fig. II.

In Fig. I. the method of obtaining the harmonic double octave of any stopped note is shown: the first finger is pressed down *firmly* on the *stopped* note, and the fourth placed *as lightly as possible* on the note a perfect fourth above the stopped one: the small note on the upper line gives the actual sound produced.

Fig. II. illustrates the production of the Harmonic an octave and a fifth above any given stopped note: here the procedure is as before, except that the fourth finger is placed a perfect *fifth* above the stopped note.

It has always seemed to the present writer that however elaborately writers of "methods," or "schools" for the violin might treat of the *use* of Harmonics, they have never explained very satisfactorily what Harmonics actually *are*, and it is for this reason that a somewhat disproportionate amount of space has been devoted to them here. This is, however, by no means a full account of the phenomena of Harmonics; for only those points have been considered which are most immediately connected with violin-playing; and the student who desires a more thorough knowledge of the subject could not do better than read Professor Tyndall's book, "Sound," which contains a great amount of scientific information interesting to musicians, and set forth in a popular and entertaining fashion.

While the violin is above all things a melodic instrument, passages in two-part harmony, and chords in three and four parts, are, nevertheless, quite within its powers. The method of performing chords of more than two parts has already been alluded to; and what has now to be briefly considered is the playing of whole bars, and successions of bars, in two parts, generally described as *double-stops*, or *double-stopping*. Double-stopping presents certain diffi-

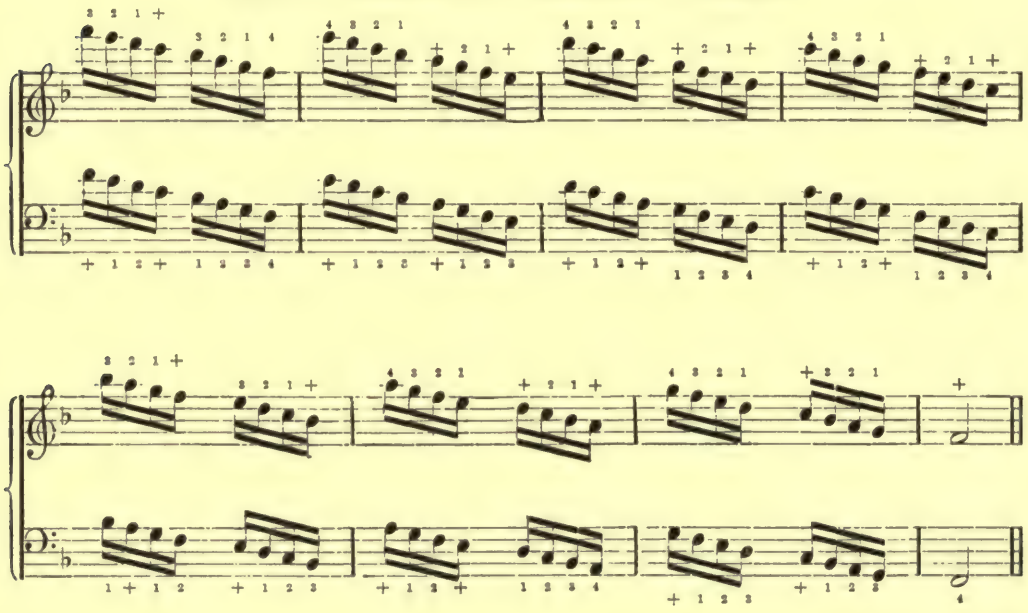
culties to the learner, but difficulties which are by no means insurmountable. These difficulties may be set down as follows:— 1, The difficulty of attaining correct intonation on two strings at once; 2, the constant change of position; 3, the frequent necessity for modifications of a position; 4, the ability to recognise the correct position in which a given double-stop should be played. All these are matters for careful practice, and above all, thought. The following exercises will explain better than words how double-stops should be played: there is no special difficulty in the parts, if played separately; and that is precisely what the student should do until the correct fingering and intonation of each is assured, then they may be tried in combination. In conclusion, it may be remarked that an exercise like this is to be regarded in the light of a duet almost, the independence of each part being carefully preserved.

[*To be continued.*]

THE HARMONIUM

By J. C. GRIEVE, F.E.I.S.

CHAPTER V.—(*continued.*)

THE examples given above all begin by ascending. Of course, a passage may begin by descending, or it may be a descending passage only. This, however, will present no difficulty if the preceding explanations have been thoroughly apprehended. One example will be sufficient to illustrate this—

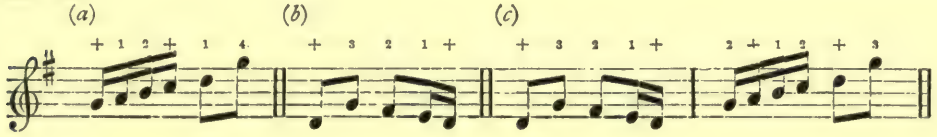
EX. XIX.—REGULAR AND IRREGULAR FINGERING.

In a passage of eight notes descending, regularly fingered, the second finger in the right hand plays the third note from the top, and also the third note from the bottom. The last passage in the above has a note added to it, to finish. If this note were not present, the second finger in the right hand would play the B-flat; as it stands, however, that finger has to play the A. Something similar happens in the left hand.

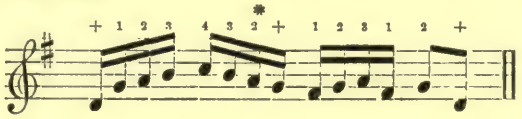
The scales of F and G, and passages beginning on every degree of these scales, should be well practised, and the fingering carefully studied.

One important point may here be referred to, which the student will find useful to

remember, namely: In all passages of notes in stepwise succession (similar to those given above), *where the fingering is made irregular by the presence of a black key*, the right hand thumb always falls *after* the black key ascending and *before* the black key descending: in the left hand the arrangement is reversed—thumb before the black key ascending, and after the black key descending.

Such passages as we have just been dealing with could not, of course, be fingered in the way we have explained, if the hand should be in any way restricted by some preceding passage. For instance, in Ex. XX. at *a*, we have a passage fingered in *regular* order; but if this passage were preceded by another, such as that at *b*, the hand would be hampered in regard to the *regular* fingering of the *a* passage, and an *irregular* order would have to be employed, as at *c*.

Ex. XX.

There is just another species of *irregularity* which we have to notice before leaving this part of the subject, and which the construction of the passage sometimes entails; that is, *missing a finger*. In the following, Ex. XXI., at the point marked *, the first finger is missed, so that the thumb may be kept off the black key.

Ex. XXI.

Of course, if the music were slow, *substitution* might be employed in those exceptional cases; but when the music is quick, *substitution* should be the last device thought of.

The student will occasionally meet with passages requiring special treatment. He must study their character in ever case, and judge for himself as to the best means of dealing with them. He must not, upon any account, leave them to chance.

CHAPTER VI.

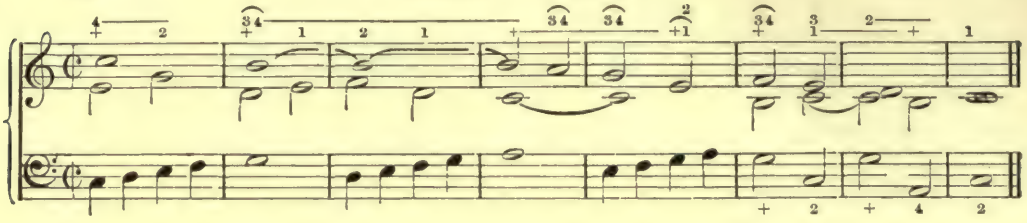
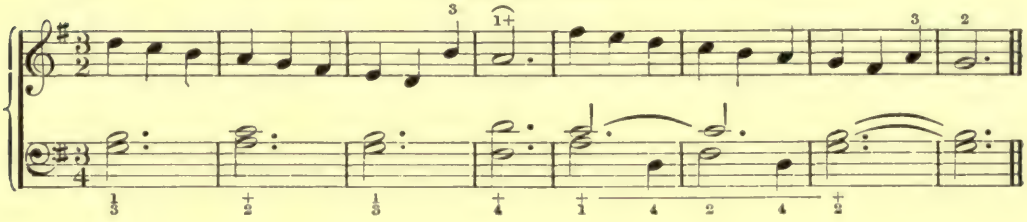
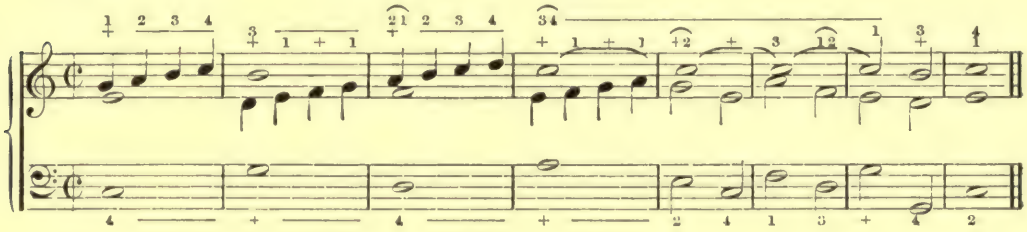
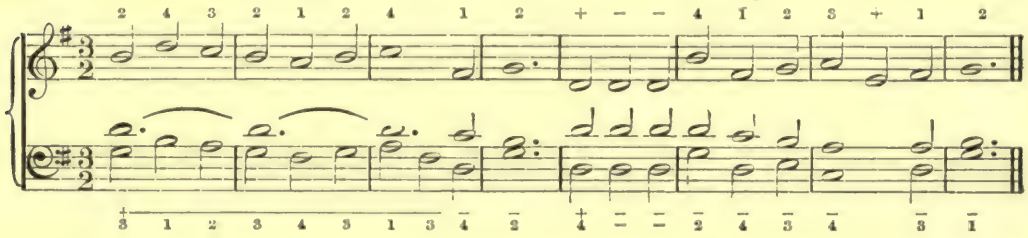
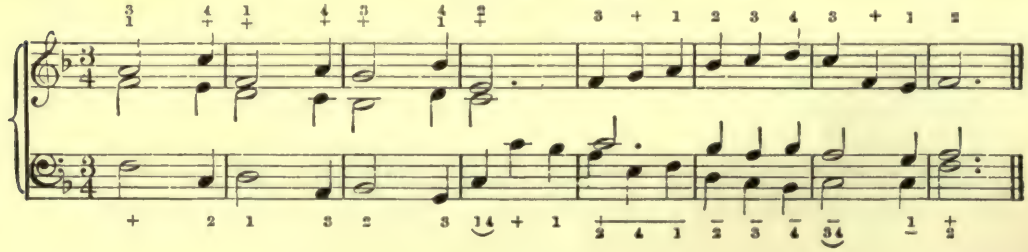
EXERCISES IN THREE PARTS.

So far, we have only been using one note at a time for each hand—in other words, our exercises have only been in two *parts*.* Of course, the difficulty in reading the notes, and also in regard to manipulating the keys, increases as the number of parts increases. When the

* A *part* must be looked upon as a distinct melody, or at least a single succession of notes whose progress can be easily traced. In some music the parts are made plainly traceable; in other compositions they are less so; while it often happens that there are no properly traceable parts at all—but simply masses of notes in the form of chords.

hand is engaged with two or more parts at once, its powers of fingering are more or less restricted. The following exercises afford ample proof of this :—

Ex. XXII.

(*a*) Count one to a minim.

(*b*) Count one to a crotchet, and remember the F-sharp.

(*c*) Count one to a minim.

(*d*) Count one to a minum, and remember the F-sharp.

(*e*) Count one to a crotchet, and remember the B-flat.

In the above—Ex. XXII.—at *a*, the left hand is only fingered towards the end. If the student has read what was said in the preceding chapter, he should be quite able to finger the former portion of the exercise correctly. The right hand offers greater difficulty. Here, it will be noticed, there are two parts, and there must be two keys kept sounding in every measure, except the last, where the two parts finish with the same note. In the first measure the upper part has a semibreve, while the part below it has two minims. Both parts must begin at the same instant; but the sound of the semibreve must continue till the two minims are done. The semibreve is here played with the fourth finger: after the figure 4, a stroke is drawn thus—4——, to remind the player that the key must be held down. This, a small matter as it may seem, is really an important point in harmonium playing, and one that often presents serious difficulty to beginners, especially those who have amused themselves a little with the pianoforte. In the second measure, another semibreve occurs in the upper part: it is *tied*, by means of the curved line, to another semibreve, and this note again is *tied* to the following minim. The sound of this note, B, then, will continue through two and a half measures: this the player is reminded of by the long stroke above the stave. A few more *continuation strokes* occur further on. There is another point which must be carefully attended to in the right-hand part—that is, *substitution*. It is only when the hand is dealing with two or more parts that substitution really becomes useful. The student should attend to this.

At *b*, the scale passages are also left unfingered. The student will be able to play them correctly. In the left hand, in passing from the fourth to the fifth measure, the thumb is lifted from one key to another; when this second key has been held down for two measures, the thumb is again lifted to the next key. This *lifting* device is much more largely employed in the next exercise (at *c*); it is therefore fully explained in the following paragraph.

At *c*, we have semibreves and crotchets combined in the one hand. The difficulty of fingering is increased here, because while the semibreve is being sustained, there are four crotchets to play under it, or over it: we have double the number of notes to play to the sustained semibreve that we had in exercise *a*, and no more fingers to play them with. As much, if not more, care will be needed here with the moving crotchets as with the sustained semibreve. In cases of this kind it frequently happens with beginners that, in holding down a key for a sustained note, they forget to lift their fingers from some of the other keys which should not be held down. We have said that when the hand is engaged with two or more parts, its powers of fingering are correspondingly restricted. This will easily be observed in this exercise, particularly in regard to the lower notes for the right hand. Here, in the second and fourth measures, the thumb and first finger perform their work by means of *crossing;* but owing to the other fingers being engaged at the same time, that device wants the freedom it might otherwise have. It will be further observed that the thumb has more work to do than any of the fingers. The thumb is allowed to lift from one key to another, as in passing from the first note of this exercise to the second, and elsewhere. The four fingers are forbidden to lift, except on special occasions. This allows the thumb to be used more frequently than its associates. The reason why it is not usually allowable for a finger to lift from one key to another is, that such a proceeding is apt to cause a jerkiness and disconnectedness in the progress of the music, whereas smoothness and connection between tone and tone is what should be aimed at. In regard to the liberty allowed the thumb in this respect, it may be explained that, as the thumb always plays an inner part,* any jerkiness that may occur is less noticeable than when it takes place in an outside part.

In the exercise at *d*, the thumb in the left hand has about as much to do as all the other fingers put together—it plays every note of the inner part. We have already explained the long *continuation stroke:* besides that, we have used in this exercise short *repetition* strokes. These latter mean that the same finger has to be used again either for the same note repeated

* The highest and lowest parts of a composition are called *outside parts*, and those that lie between are called the *inside parts*. To the ordinary listener, the outside parts are always the more conspicuous.

as in measure five, or for a different note as in the other measures. In the fifth measure, it will be noticed that the right-hand part and the inner left-hand part have the same repeated note—D. The notes are written double to show the progression of each part. It is not strictly necessary that the same key should be pressed down with both thumbs, yet, for the sake of completeness, it is better that it should.* When the two thumbs press the same key, they should not be placed side by side—the key is not broad enough for that: one thumb should be placed near the edge of the key and the other towards the back.

In the next exercise, at *e*, the inner part is divided between the right and the left hand. Let the student study the scale passage beginning at the fifth measure, right hand part, and try to discover a reason for the fingering there given. In the left hand part, at the fourth measure, there is a progression requiring care—the lowest part has a *substitution* on C, and then moves up to a note which the right hand is already playing. Here the right hand must be removed from the key for a moment, so as to allow the left hand thumb to play its crotchet; when the key is pressed for this note it will be held down again by the right hand thumb while the left hand proceeds to its next note. The *contraction* for the left hand, in the following measure, will require care.

These exercises should be practised slowly, first each single part by itself; then the two parts that fall to one hand; then the whole exercise, in *steady time*, should be several times repeated.

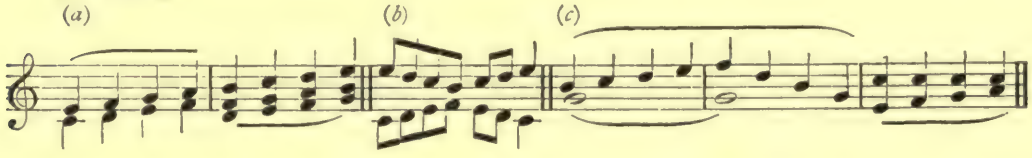
CHAPTER VII.

SIMILAR MOTION IN THIRDS AND SIXTHS.

When two or more parts move in the same direction, it is called *similar motion*, as in Ex. XXIII., at *a*.

When two parts move in opposite directions, it is called *contrary motion*, as at *b*.

When one part stands still on the same line or space, or repeats the same note, while another part moves up or down, it is called *oblique motion*, as at *c*.

Ex. XXIII.

In similar motion the interval of a *third* is of very common occurrence. A *third* is the distance from a given note to the third note above inclusive. The first measure in the above, Ex. XXIII., shows us a succession of four thirds.

The fingering of thirds is not a difficult operation; yet, without method, it may be made so. There is, perhaps, nothing more graceful in the whole art of fingering than a passage of thirds, systematically treated, and performed at a moderate speed.

In playing thirds the fingers are used in particular pairs. When the passage of notes does not exceed the limits of a *fifth*,† the thumb and second finger, the first finger and third, and

* On an instrument with two key-boards one of these parts might fall to be played on the front key-board, and one on the back.

† Five degrees inclusive.

BRAHMS

SARASATE

JOACHIM

SAINT-SAËNS

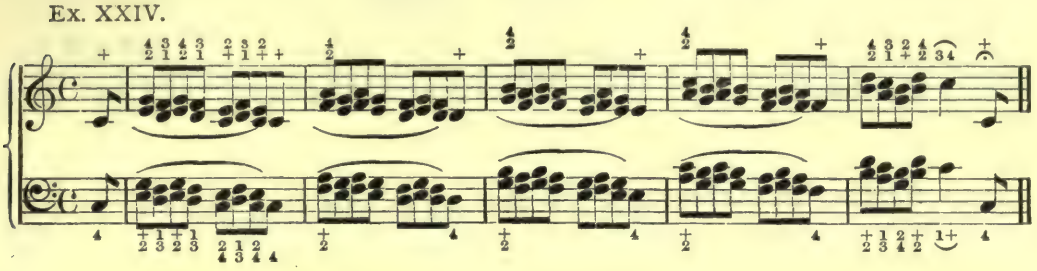
MASCAGNI

Great Musicians

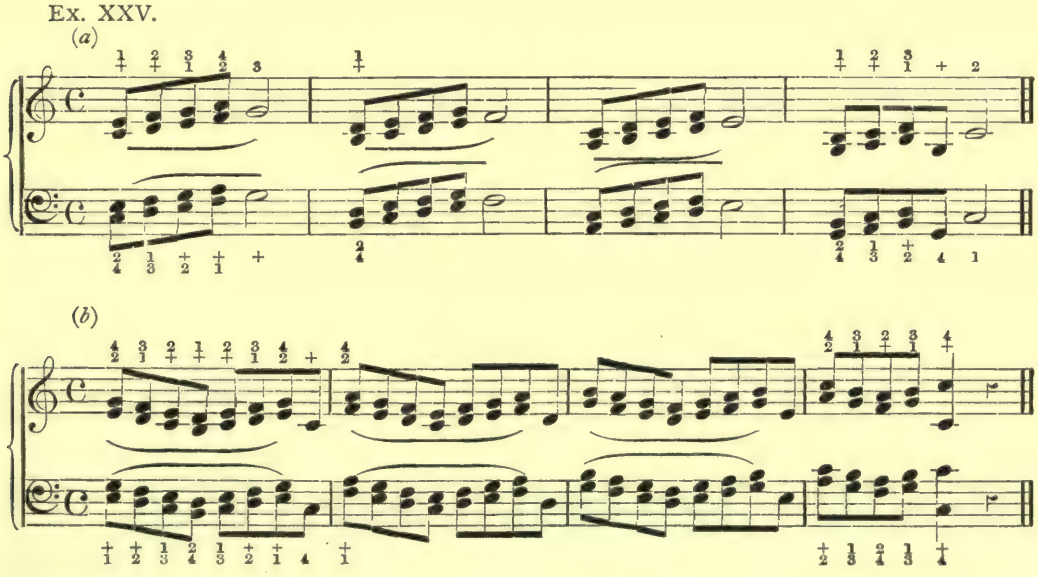
PLATE VII.

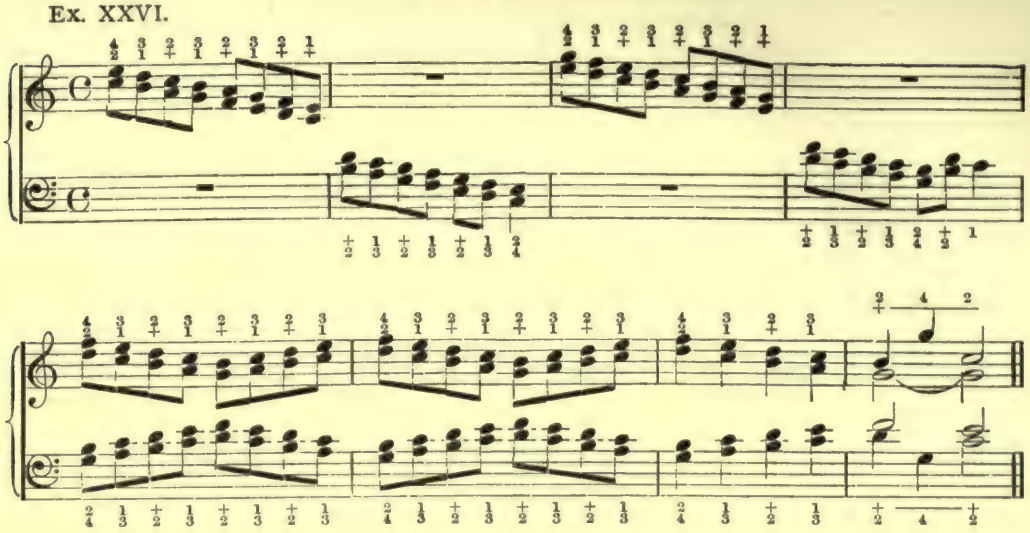
JENKINS, HÉLICO, PARIS

the second and fourth are pairs. Such a passage as we have described will be found in every measure of Ex. XXIV. The passages are marked off by curved lines, and the fingering given for the first will be exactly the same for each following passage. We have only fully figured the first and last measures.

Ex. XXIV.

In playing this exercise (Ex. XXIV.) the student must pay great attention to the shape of the fingers—they must be held in the position first described in Chapter IV., namely, bent at right angles from the middle joint. Nothing demands this more imperatively than the performance of successive thirds, such as we have here. The hand must stand well up on the fingertips, and the keys be pressed down with both fingers of each pair *at the same instant*, one pair rising exactly as another pair falls. Too much attention cannot be given to this point.

When a passage of thirds extends one degree further than in the foregoing example, the thumb and first finger act as an additional pair. Ex. XXV. will illustrate this without further explanation. The first and last measures only are figured; the others should be understood. Practise as before.

Ex. XXV.

When a still more extended passage of thirds occurs, *double crossing* comes into operation—that is, crossing two fingers at the same time. This may be found at first a little difficult to perform, but when once acquired it will be of considerable advantage. Ex. XXVI. affords some opportunity for *double crossing*.

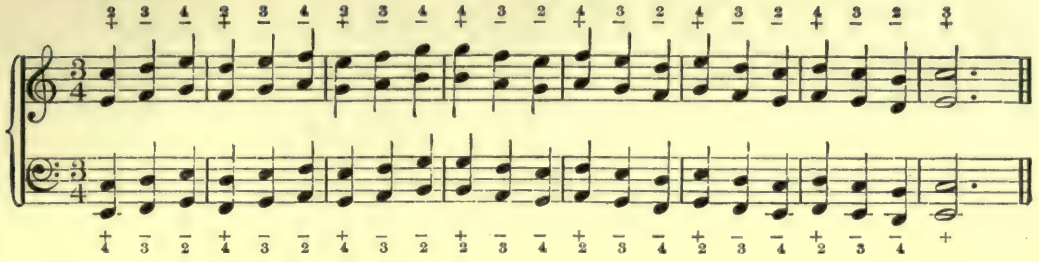
Ex. XXVI.

In the above, Ex. XXVI., during the first four measures, the right and left hands play alternately. In the first measure the left hand is silent: this is indicated by an oblong mark hanging from the fourth line This mark is called a semibreve *rest*,* and it means that the left hand is to remain silent during the first measure. In the second measure a semibreve rest occurs in the right hand part, and so on.

The movement of the fingers in *double crossing* may be briefly described thus :—The thumb and second finger, and the first and third fingers, are the two pairs that are most frequently employed in this device; as we see by the first measure of the above exercise—Ex. XXVI. Here, at the point where the first crossing takes place (that is, passing from the third to the fourth pair of notes), while the thumb and second finger are on their respective keys, the first and third fingers should be, as far as possible, prepared for the following keys by being drawn well down in the direction required. The second finger is then lifted from its key while the thumb is still held down; the first and third fingers are then carried over into their new position above the keys they have next to play. The thumb is then withdrawn, and simultaneously the first and third fingers fall on their proper keys. This movement must be practised *very slowly* at first, so that the passage of the two fingers over the thumb may be easily and smoothly effected, without the slightest distortion of the hand. Of course, when this device is performed slowly, and the thumb allowed to remain on its key after its companion finger has been withdrawn, one single key will be left sounding, instead of two. This will be so for a moment or two, while the moving fingers are crossing to their new position. But this need not be minded at all, to begin with—practise the movement slowly, and when it can thus be properly accomplished, then it is time to acquire dexterity. When *double crossing* is properly and perfectly performed, the moving fingers are switched over the thumb instantaneously, so that no stoppage of any of the sounds is at all perceptible.

In similar motion, the interval of the *sixth* is also very common. Sixths are not so easily performed as thirds. They are wider intervals, and consequently the hand in playing them requires to be more extended, and thereby loses in flexibility.

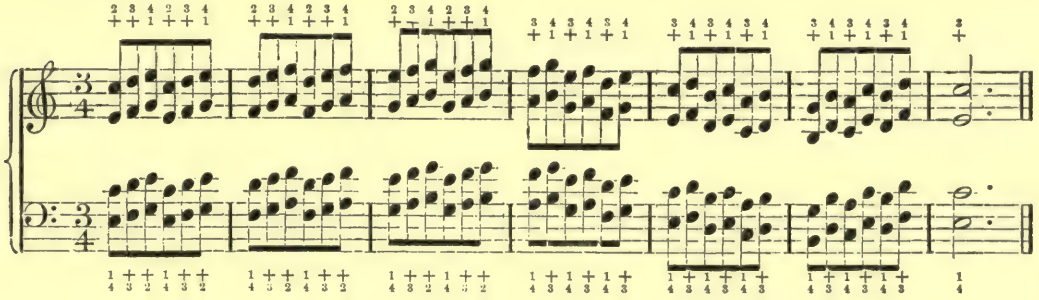
The simplest passage of sixths that can occur is when the notes do not move more than three degrees in the one direction, as in Ex. XXVII.

* Every note has its corresponding *rest*, indicating silence equivalent in length to the duration of the note.

Ex. XXVII.

Here (Ex. XXVII.) the three upper notes in the right hand part, and the three under notes in the left, are played with the second, third, and fourth fingers, while the other notes are given entirely to the thumbs.

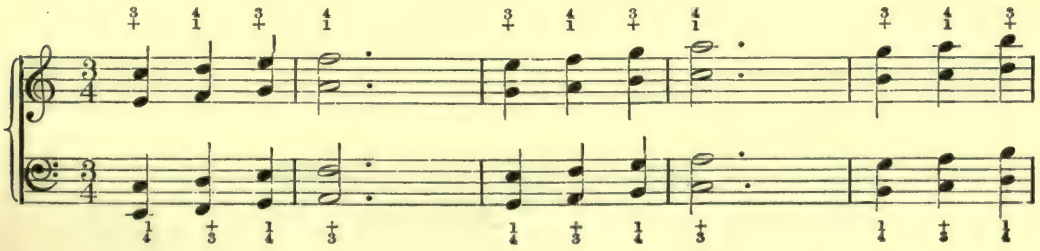
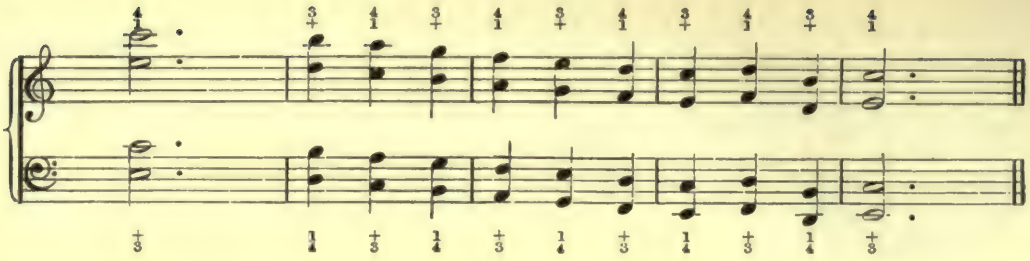
It often happens, however, that, owing to the construction of the passage, a different style of fingering is found to be useful; as, for example, in the following—Ex. XXVIII., where the first finger comes to the assistance of the thumb, and in the last five measures, where the second finger is not used at all.

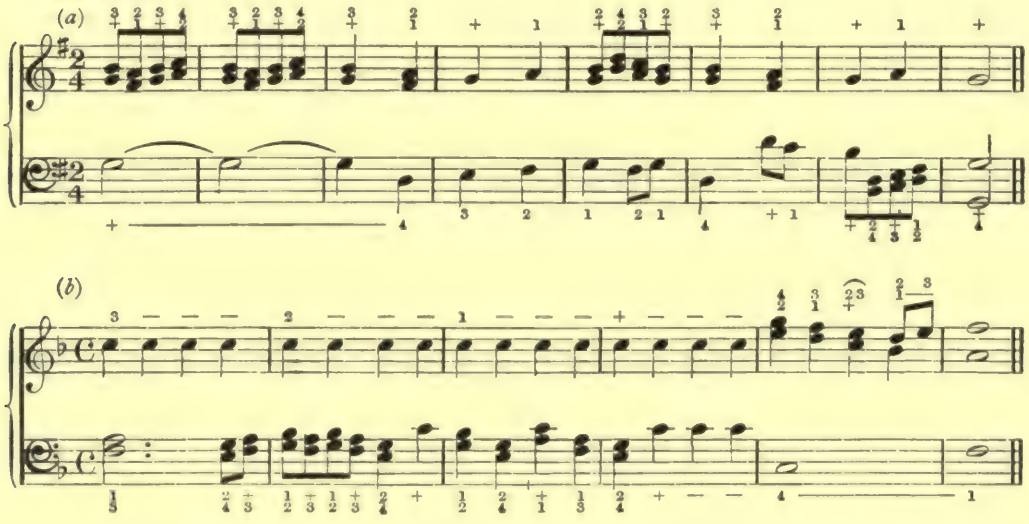
Ex. XXVIII.



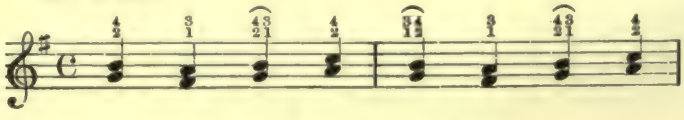
Small hands will find the fingering of Ex. XXVIII. a little stiff—it should be attempted, however, as it will do the hand good.

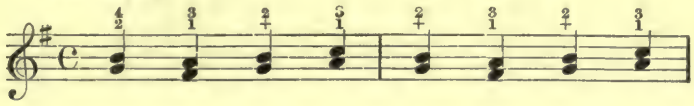
Double-crossing is sometimes useful in playing *sixths;* but it requires to be done very neatly, and a flexible hand is needed for its proper accomplishment. Whether the student may be able to overtake the *double crossing* method or not, it will at least afford capital practice for stiff fingers, and will be of great advantage, even though it should never be more than a finger exercise. The explanation given in connection with *double crossing* in *thirds* will be sufficient for the present example—Ex. XXIX.

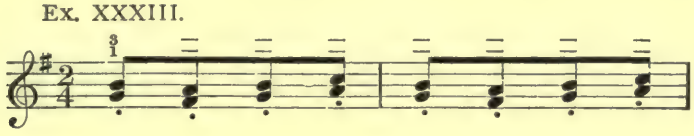
Ex. XXIX.

Just as in the case of scale playing, so also in regard to the fingering of thirds and sixths—when sharps and flats are employed, some departure from uniformity of fingering is required, to overcome the difficulties which the black keys present. The following exercise gives several illustrations of this point, the object being to keep the thumb off the black key (Ex. XXX.) :—

Ex. XXX.

The above exercise (Ex. XXX.) at *a*, is in the *Key* of G—there is therefore one black key to observe. In the first measure the second pair of notes includes the black key ; and, in order that the thumb may avoid it, a rather peculiar *pairing* of the fingers takes place. The thumb and third finger form the first pair, and the first and second fingers form the second pair. At the beginning of the sixth measure something similar occurs, by the change of finger from the second to the third on the repeated note B. In the second-last measure, the same pairing takes place in the left hand. In the exercise that follows, at *b*, the *Key* is F ; and the black key causes the same peculiar *pairing* of the fingers. These two exercises should be carefully studied.

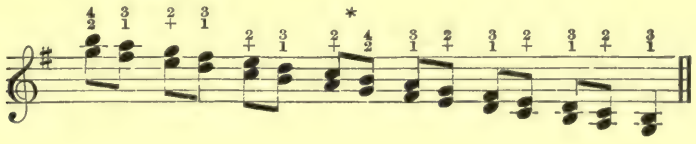
Of course, if the music were slow, then *double substitution* might be employed, and the opening measures of the first exercise at *a* might be fingered thus :—

Ex. XXXI.

But the clumsiness of this fingering compared with that given in Ex. XXX. will be at once apparent. Another means of fingering the same passage, were the music slow, is that of *double crossing;* but here again the process would be much more laboured than that originally given, as Ex. XXXII. will show.

Ex. XXXII.

Again, if it were required that the music should be played in that short and jerky style called *staccato,** in which the sounds are disconnected from each other, then *lifting* might be employed, and every pair of notes would be performed with the same pair of fingers, as in Ex. XXXIII.

Ex. XXXIII.

But, seeing that the exercises at Ex. XXX. are neither slow nor staccato, judging by the manner in which they are noted, the fingering there given is probably the best.

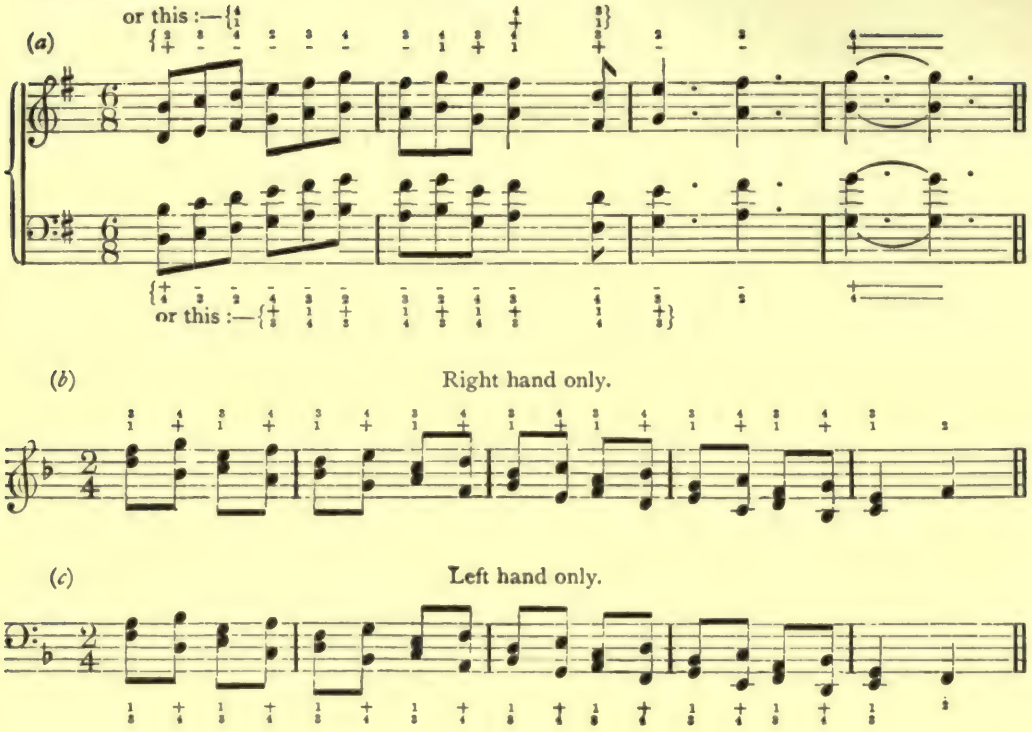
There is yet another means of using the fingers in a passage of thirds so as to avoid the black key, namely, by using *double crossing* in its most extreme manner—by crossing the second and fourth fingers to the next keys, as in Ex. XXXIV. at *.

Ex. XXXIV.

But this could not be applied at all to the passage we have been considering: in fact, it can only be of use in a very extended passage, or one in which several black keys occur.

In playing *sixths* in which sharps or flats are included, it is not always convenient, nor yet indeed necessary, to avoid the black keys with the thumb. Considering the extended and comparatively rigid state of the hand in playing sixths, it is quite allowable to place the thumb on a black key at any time. Sometimes the black key may be avoided with the thumb; at other times it may not be possible. Ex. XXXV. gives us a passage, at *a*, in which the thumb may be used on the black or not according to taste; at *b*, we have a different passage, in which the thumb is almost, if not altogether, compelled to play the black key.

All the exercises in this chapter should be *carefully studied, well practised, and frequently referred to.*

* *Staccato* is usually indicated in the music, either by the word itself being written above the stave, or by means of little dots marked above or below the notes, as in Ex. XXXIII.

Ex. XXXV.

[*To be continued.*]

THE ORGAN.

By J. S. ANDERSON, Mus. B., Oxon.

(*CONTINUED*).

The acquisition of a good *touch* on the organ is of the greatest importance, and in order that the student may acquire this, it will be desirable for him next to practise exercises for the manuals alone, before proceeding to combine the manuals and pedals.

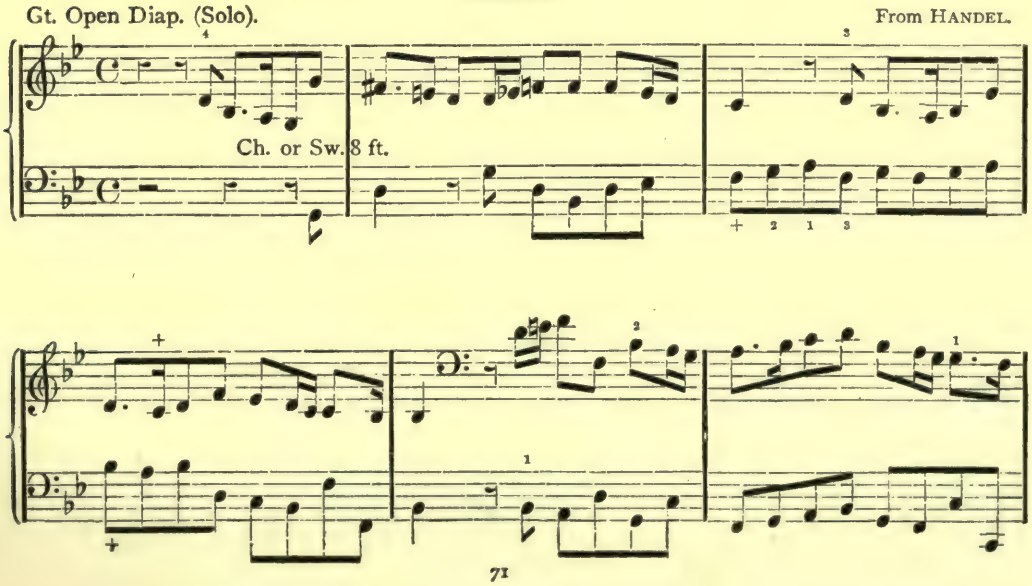
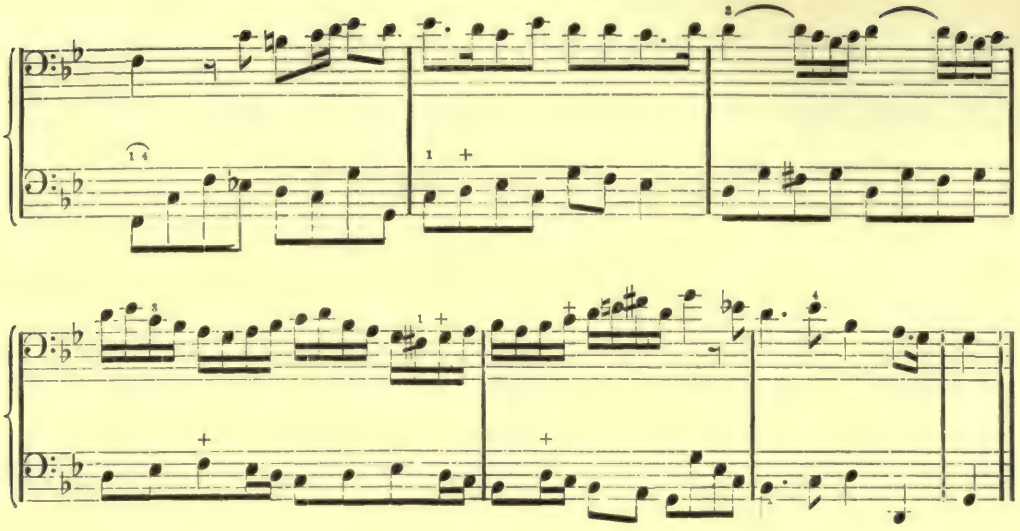
As in the case of the pedals, the notes should not be struck, but simply pressed from the knuckle-joint; and while each note must get its full legitimate value, the greatest care must be taken that it gets no more.

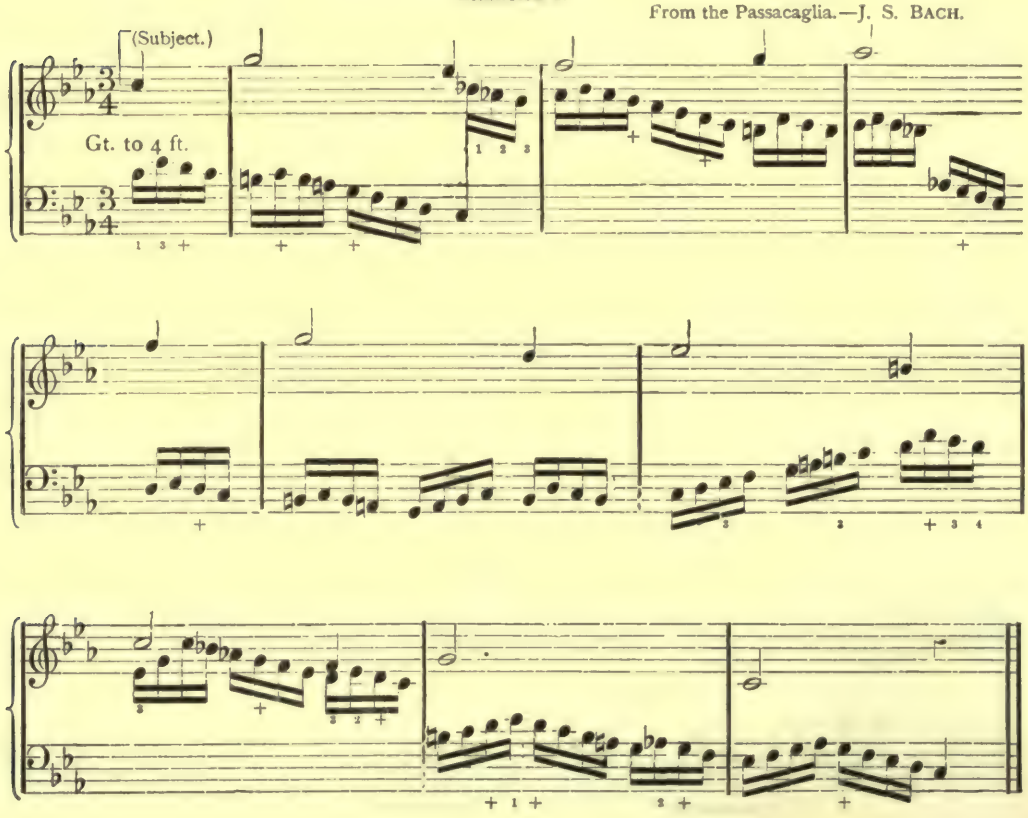
A smooth legato should be aimed at, unless when the phrasing indicates a different method of performance.

Fingering by substitution must be carefully attended to wherever it is noted, as only by this means in many cases can a legato be obtained on the organ. The changing of the fingers unnecessarily must, however, be avoided.

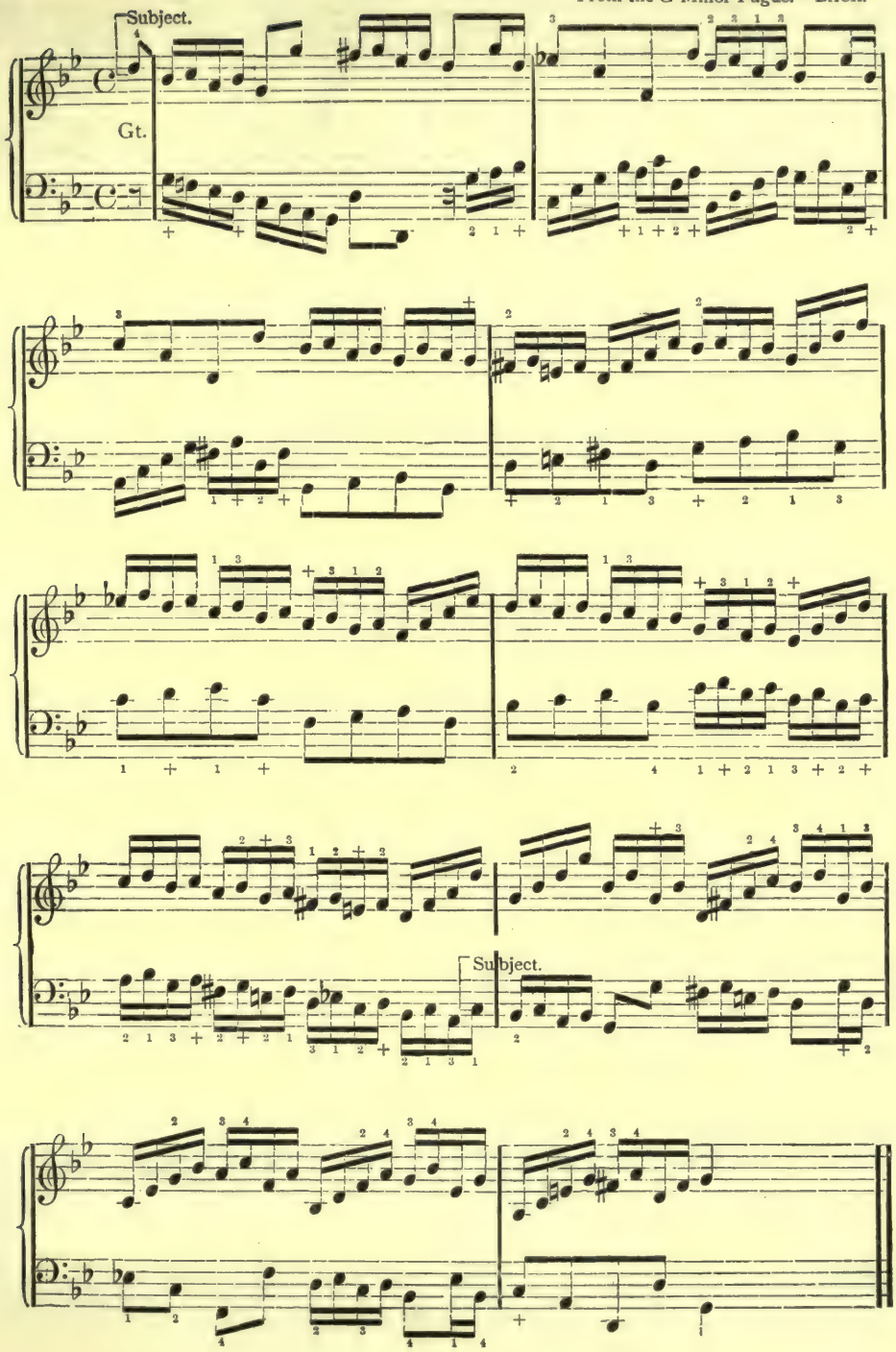
The following examples are mostly taken from well-known works, so that the time which the student will spend over them at this point will be saved when he comes to study them as a whole:—

Studies for the Manuals alone.

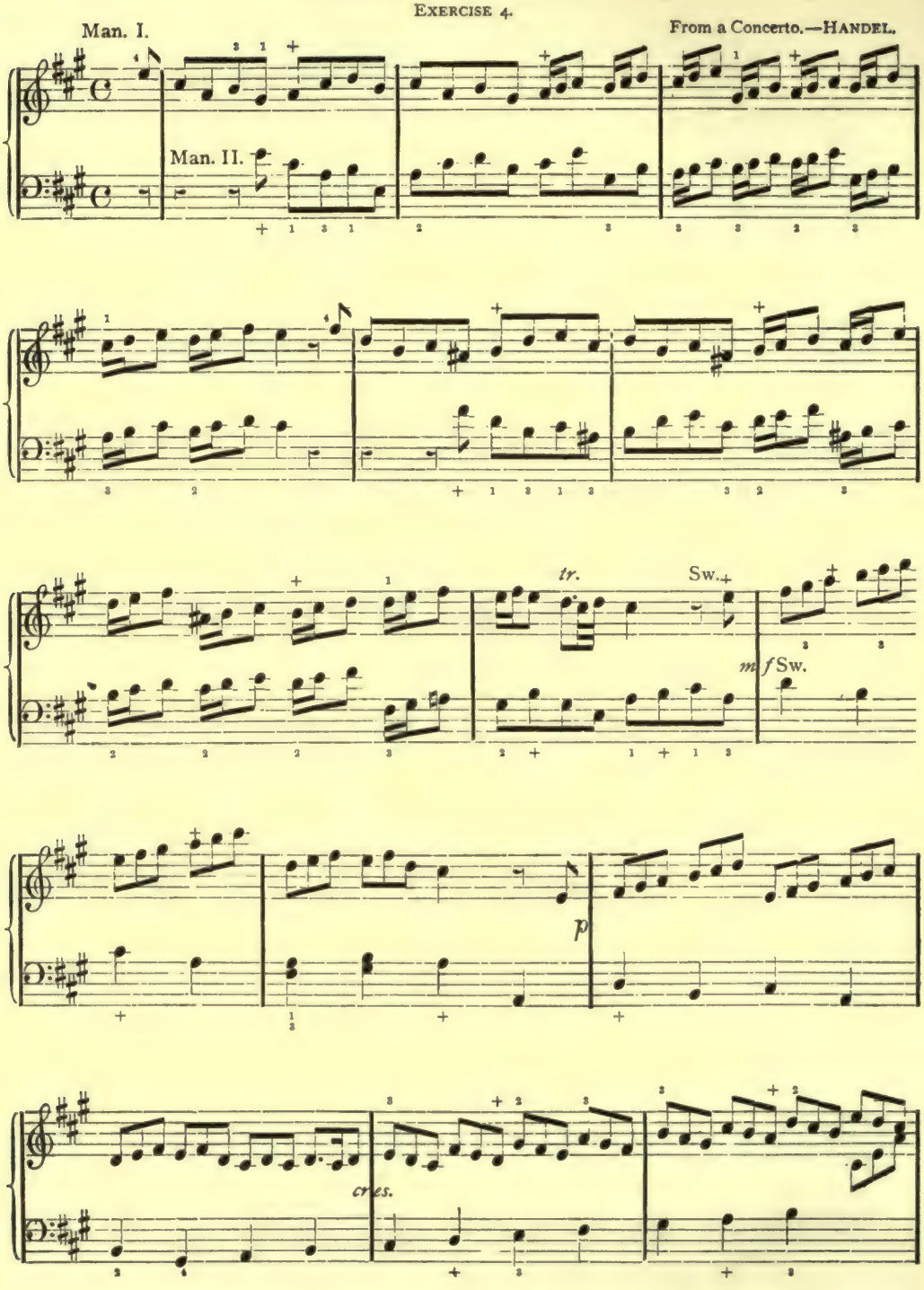
Exercise 1.

MANUAL STUDIES (*continued*).

EXERCISE 2.

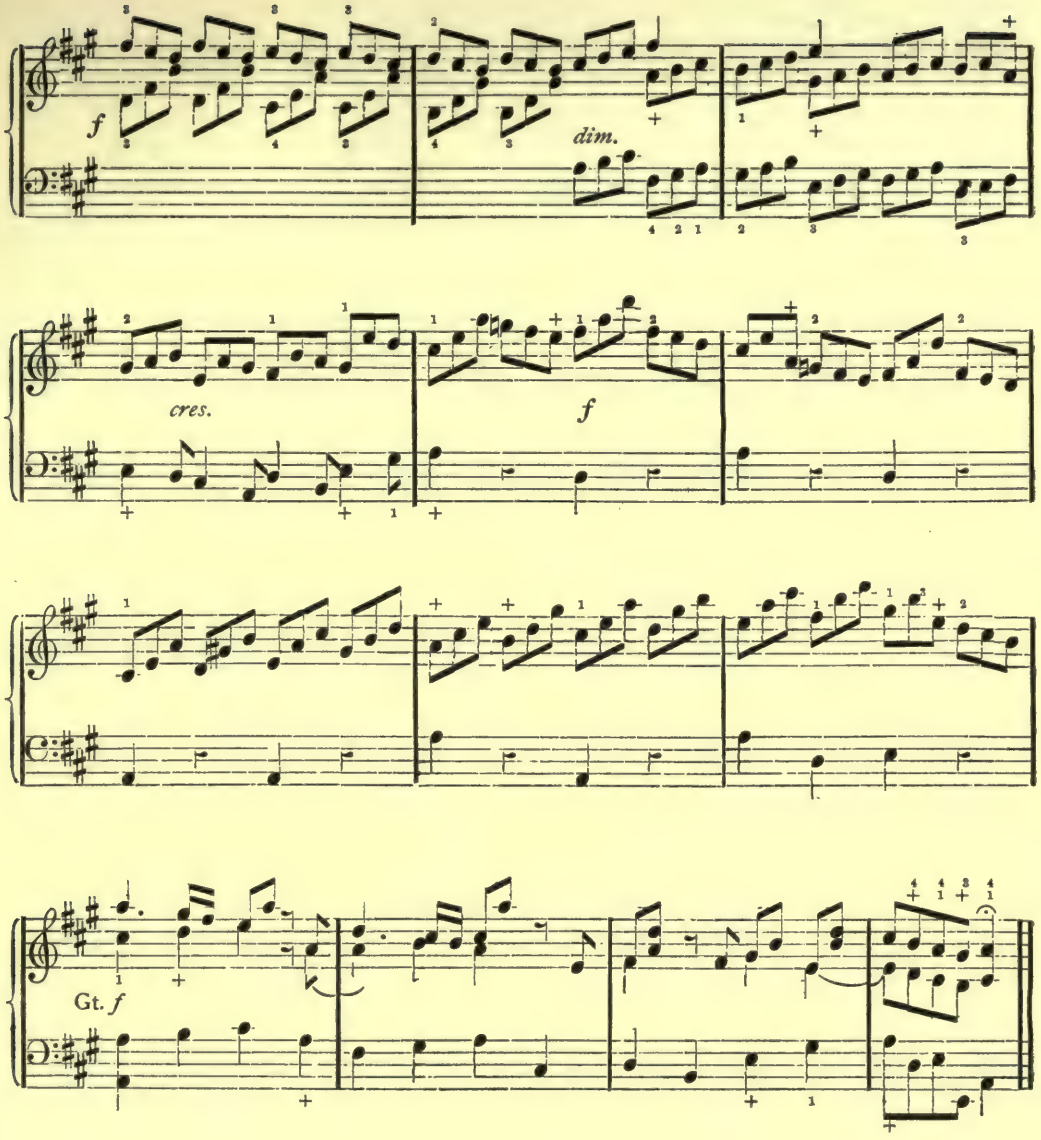
From the Passacaglia.—J. S. BACH.

MANUAL STUDIES (*continued*).

EXERCISE 3.

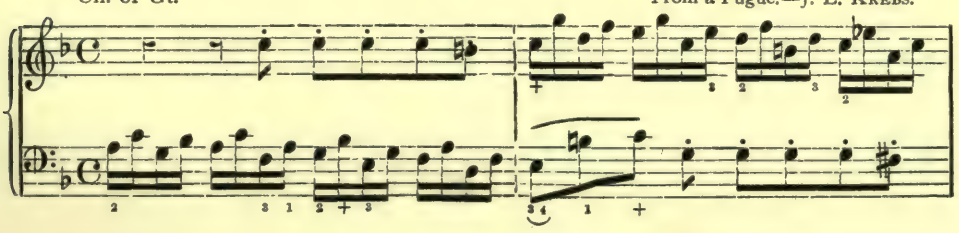
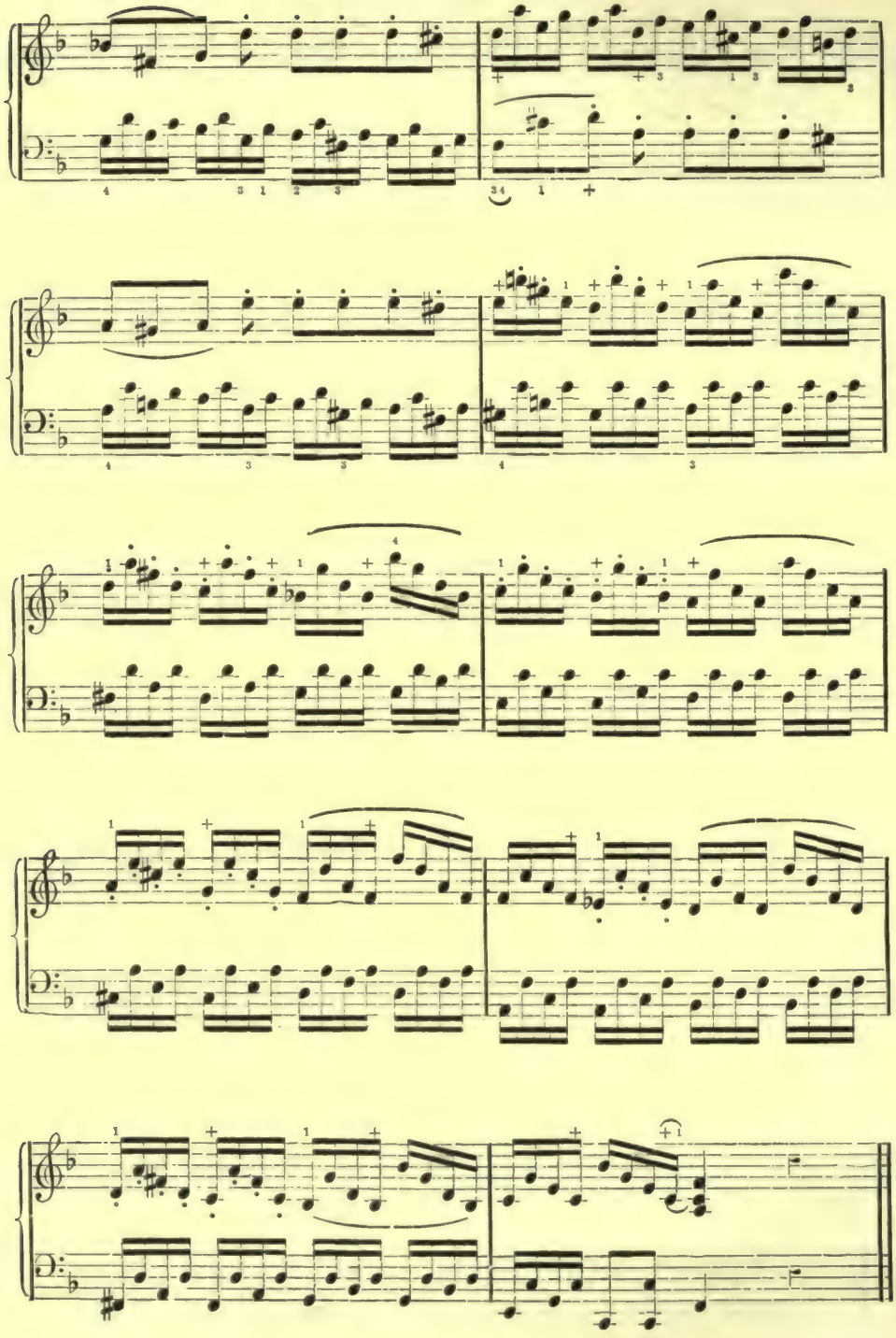
From the G Minor Fugue.—BACH.

MANUAL STUDIES (*continued*).

EXERCISE 4.



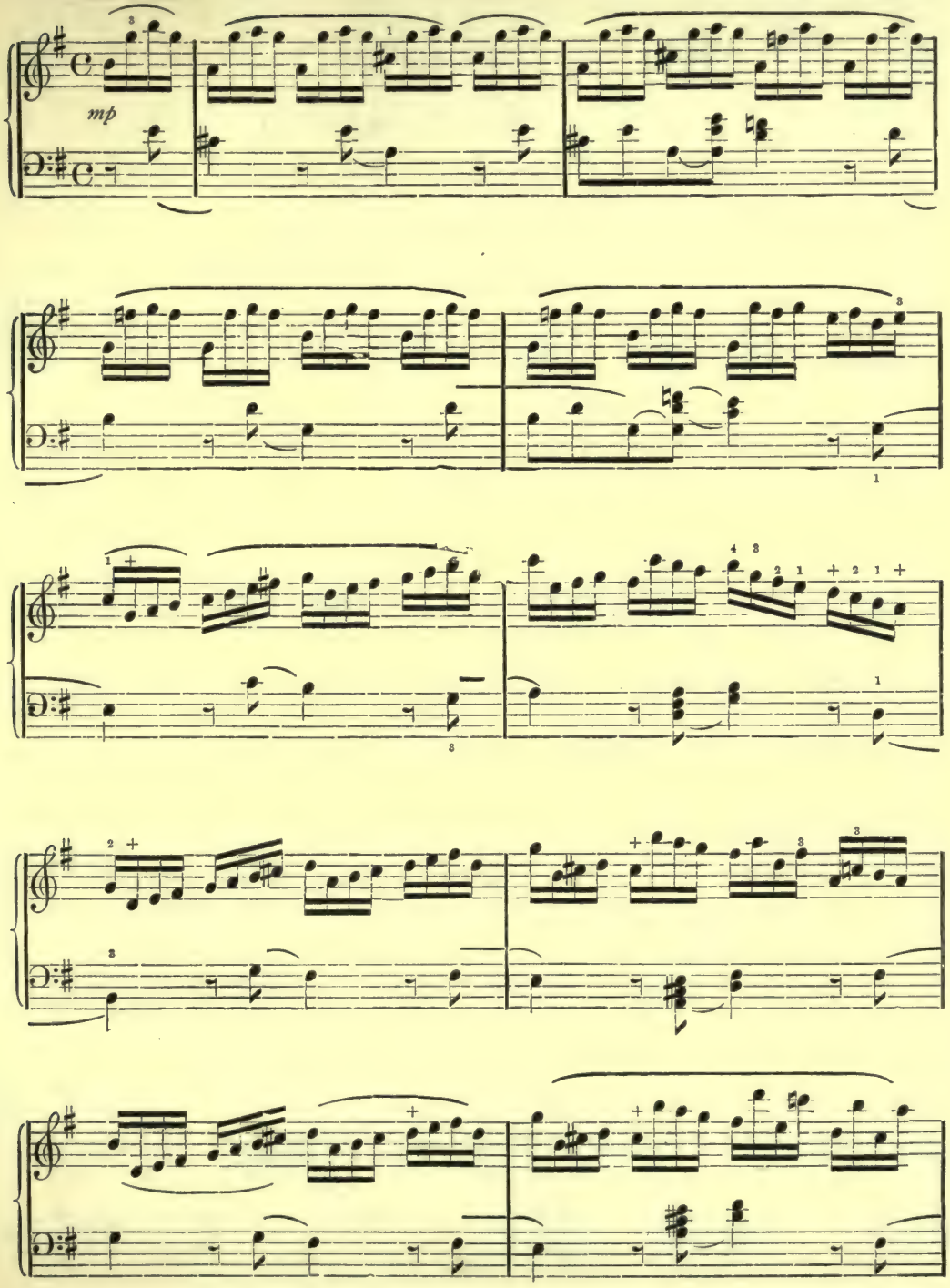
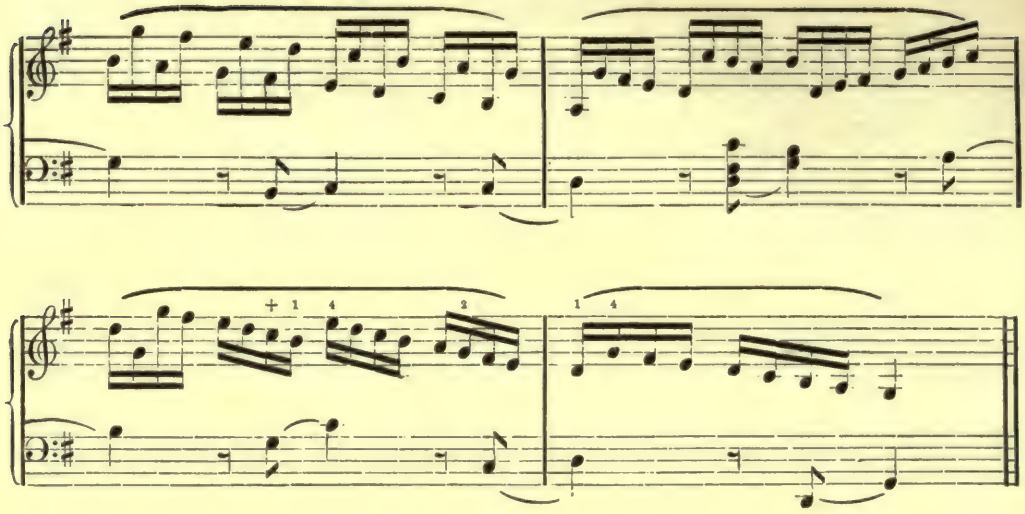
MANUAL STUDIES (*continued*).

EXERCISE 5.

Ch. or Gt.

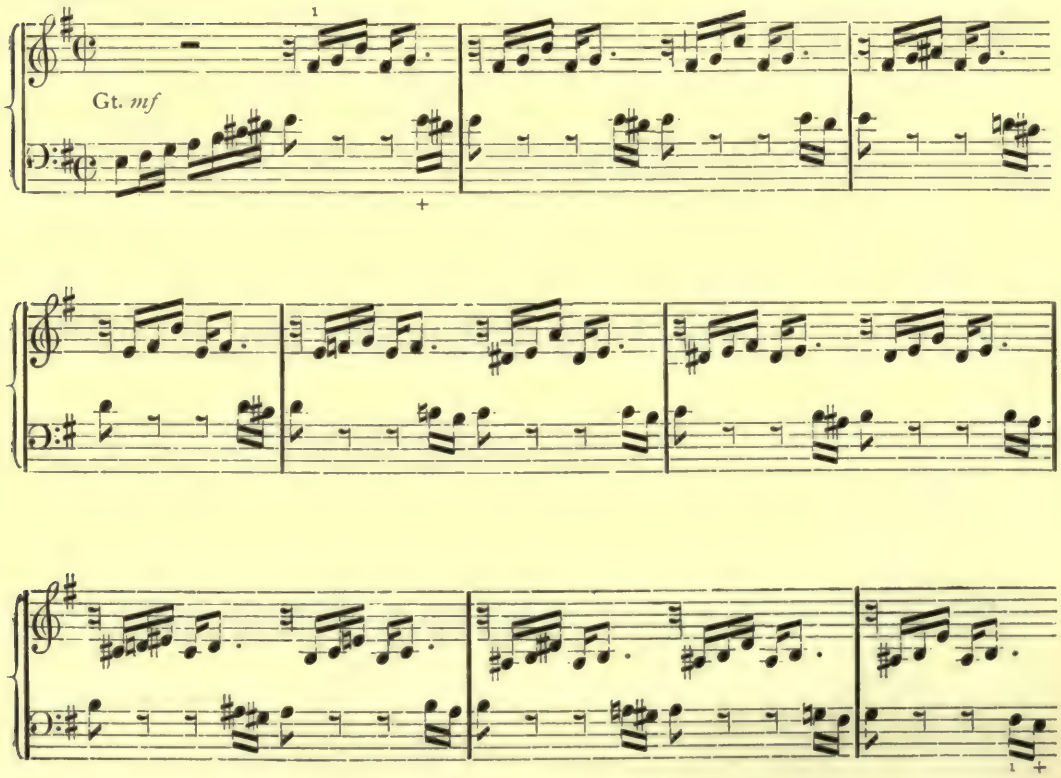
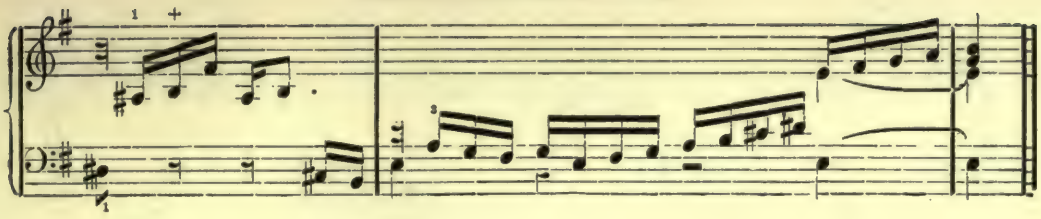
From a Fugue.—J. L. KREBS.

MANUAL STUDIES (*continued*).

MANUAL STUDIES (*continued*).

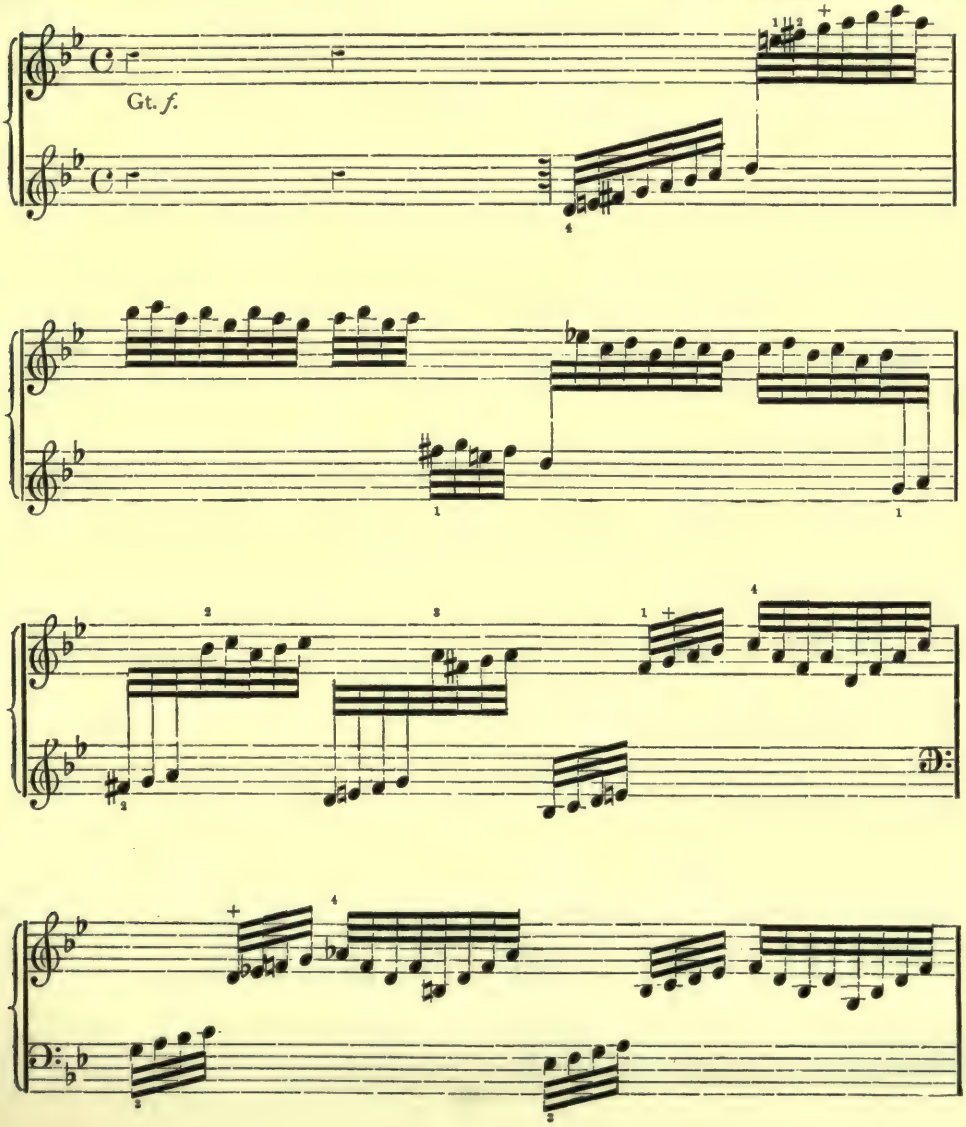
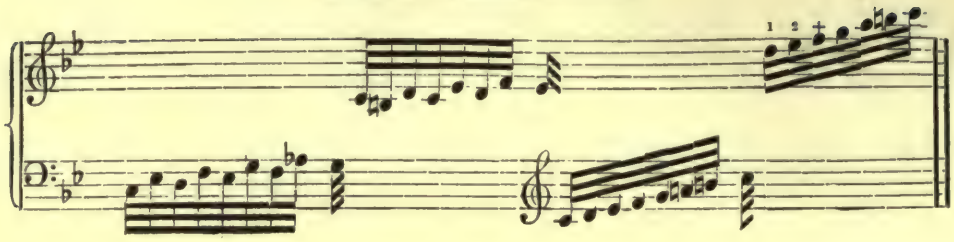
EXERCISE 6.

Ch. or Gt.

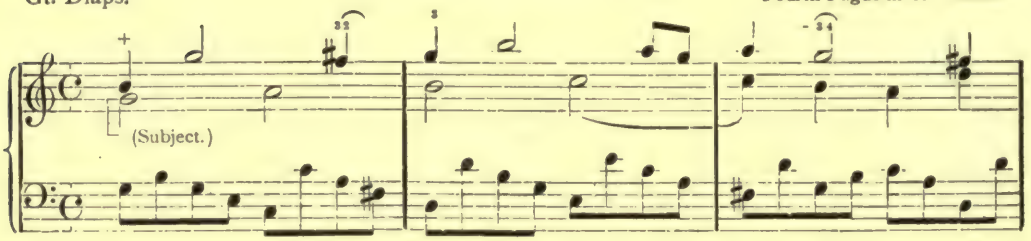
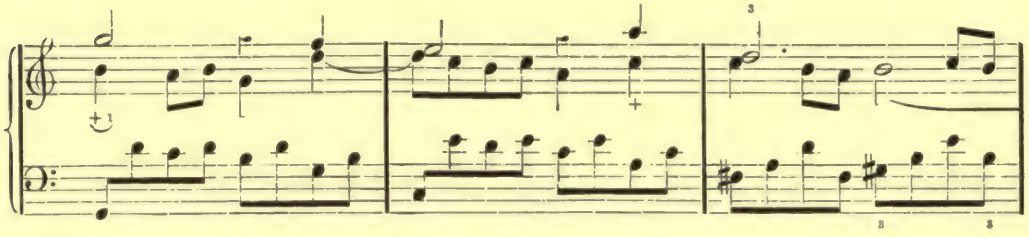
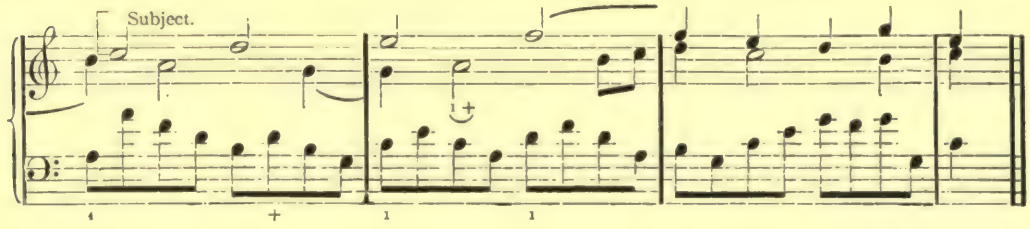
From a Concerto.—HANDEL.

MANUAL STUDIES (*continued*).

EXERCISE 7.

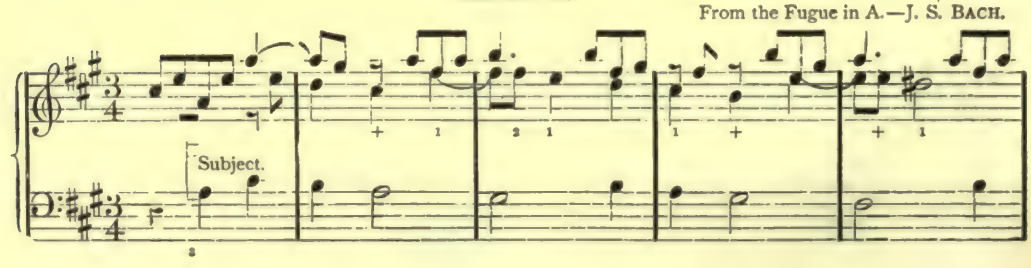
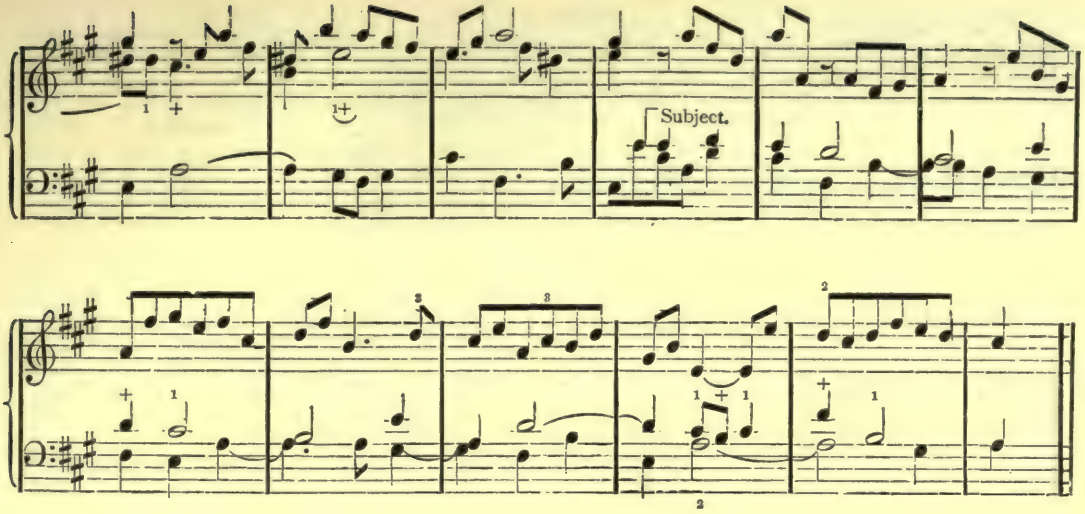
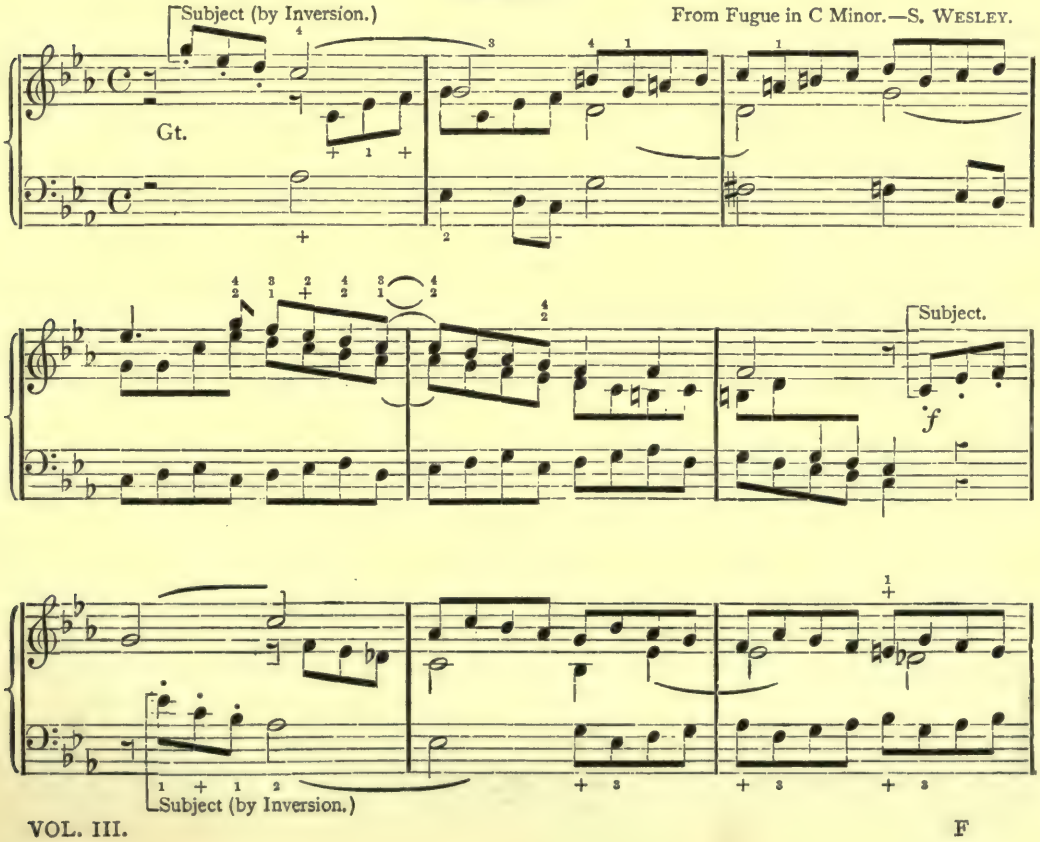
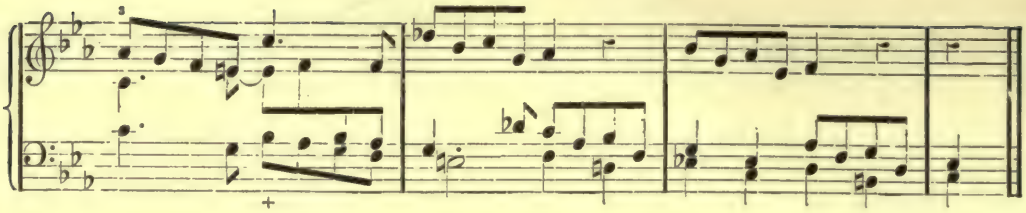
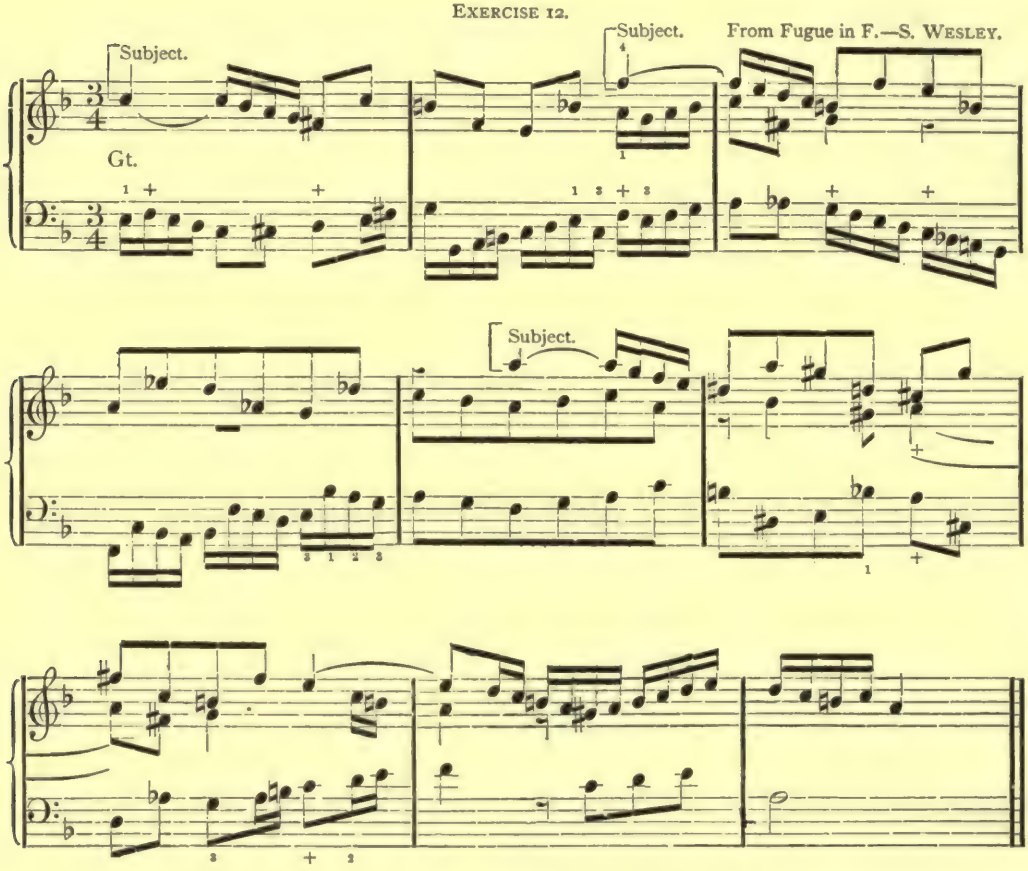
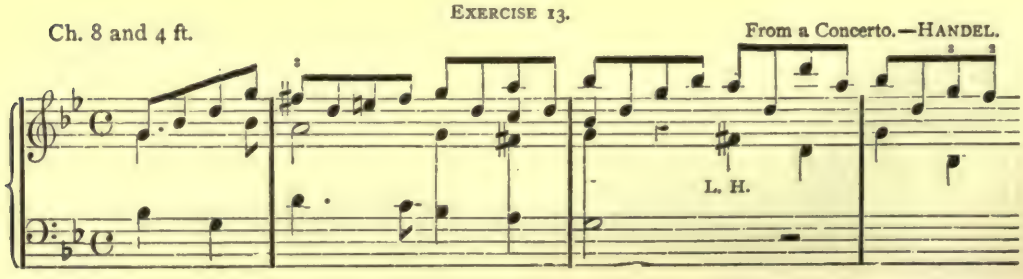
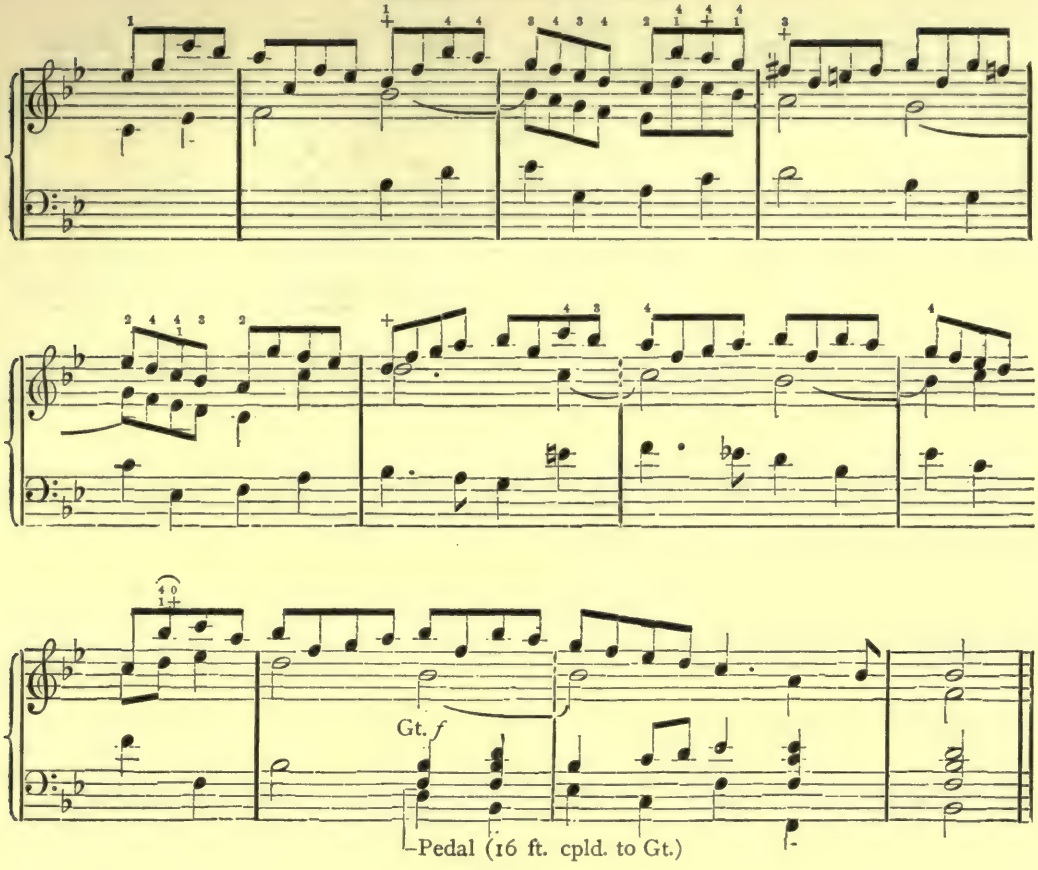
(Episode.)

From Fugue in E Minor.—BACH.

MANUAL STUDIES (*continued*).

EXERCISE 8.

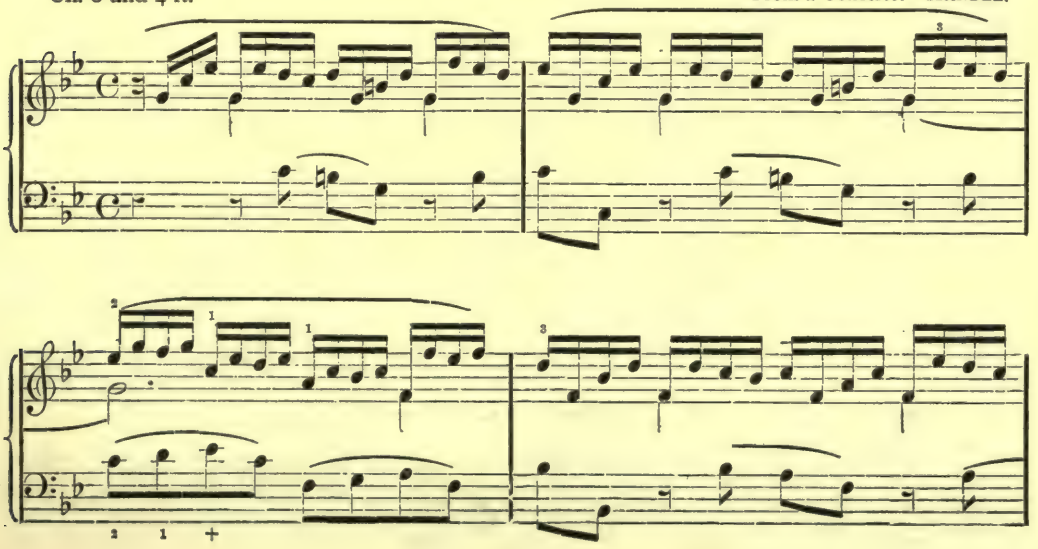
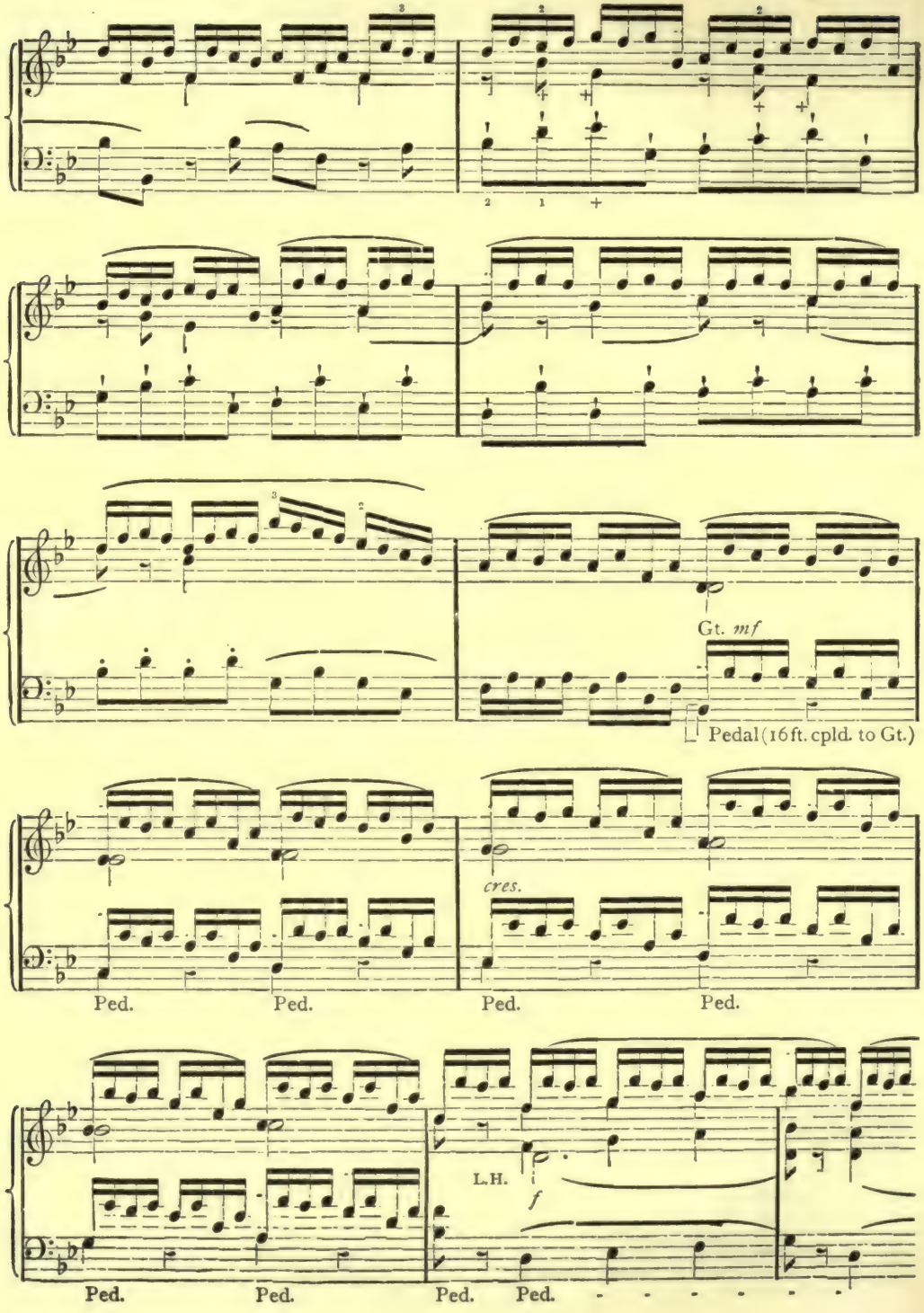
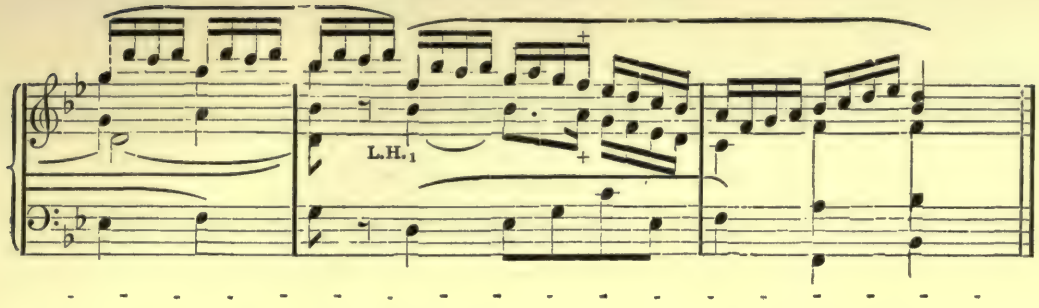
From Prelude in G minor.—BACH.

MANUAL STUDIES (*continued*).

EXERCISE 9 (in Three Parts).

Gt. Diaps.

Fourth Fugue in C.—BACH.

EXERCISE 10.

From the Fugue in A.—J. S. BACH.

MANUAL STUDIES (*continued*).

EXERCISE 11.

MANUAL STUDIES (*continued*).

EXERCISE 12.

EXERCISE 13.

MANUAL STUDIES (*continued.*

EXERCISE 14.

Ch. 8 and 4 ft.

From a Concerto.—HANDEL.

MANUAL STUDIES (*continued*).

MANUAL STUDIES (*continued.*)

Part III. will consist of the Major and Minor Scales arranged for the Pedals, with short preludial studies in all the keys, for Manuals and Pedals combined.

[*To be continued.*]

THE ORCHESTRA.

By F. LAUBACH.

(*CONTINUED.*)

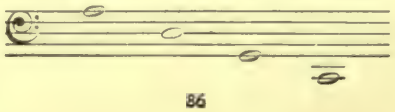
THE VIOLONCELLO.

VIOLA. 'CELLO.

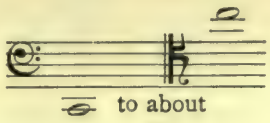
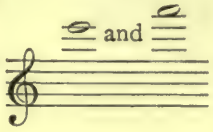
THE Violoncello—whose name, usually curtailed to 'Cello, or more usually Cello (without the apostrophe), is derived from the Contra Bass Viol, the *Violone*, and the diminutive affix *cello*—now occupies the place formerly held by the Viol da Gamba.

Developed from the Gamba during the same period as the violin, namely, the latter half of the sixteenth century, and by the same makers—Amati, Gaspar di Salo, Magini and Stradivarius—it soon came to be regarded in chamber music as the Bass, and was for long so designated. Even to the present day, in our orchestral music, the heading "Bassi" holds good in cases where both cello and contrabass parts are printed together.

Like the other stringed instruments the cello has four strings, which are tuned to

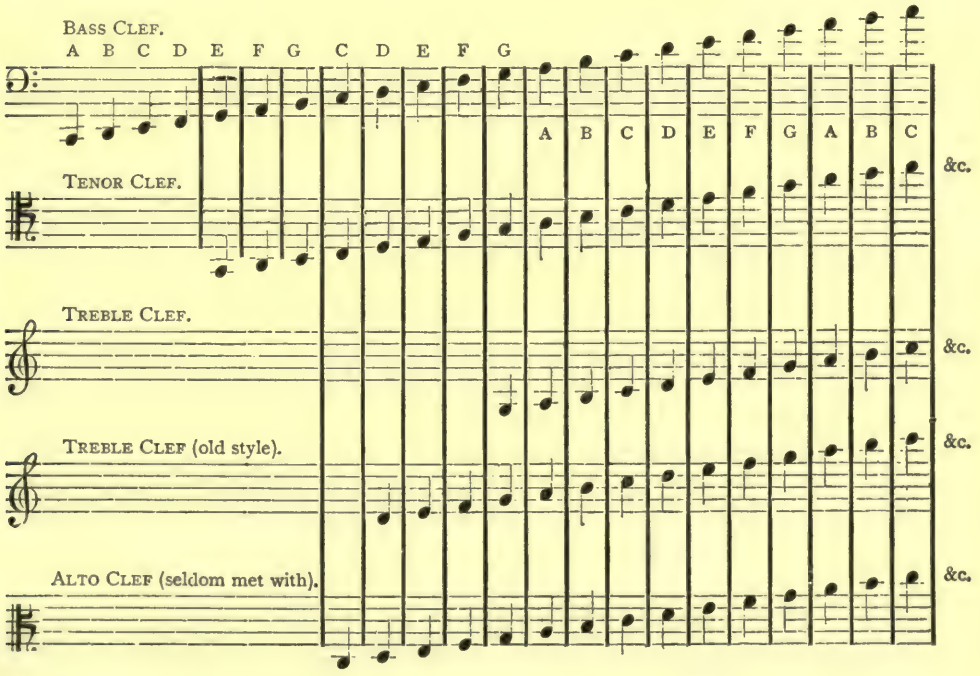


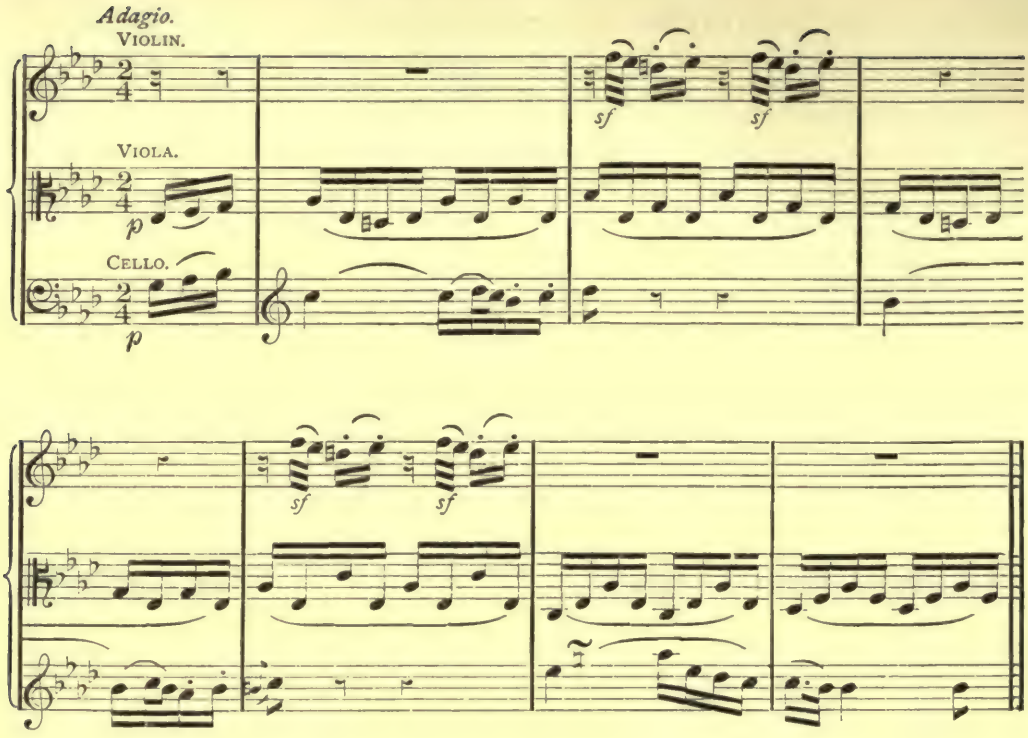
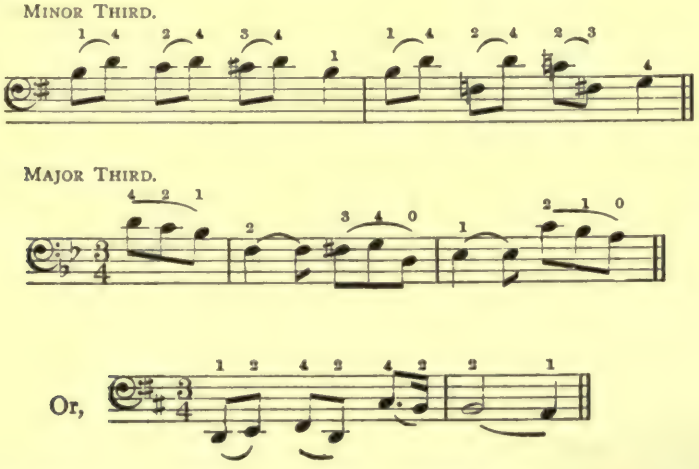
the pitch being thus exactly an octave lower than that of the viola.

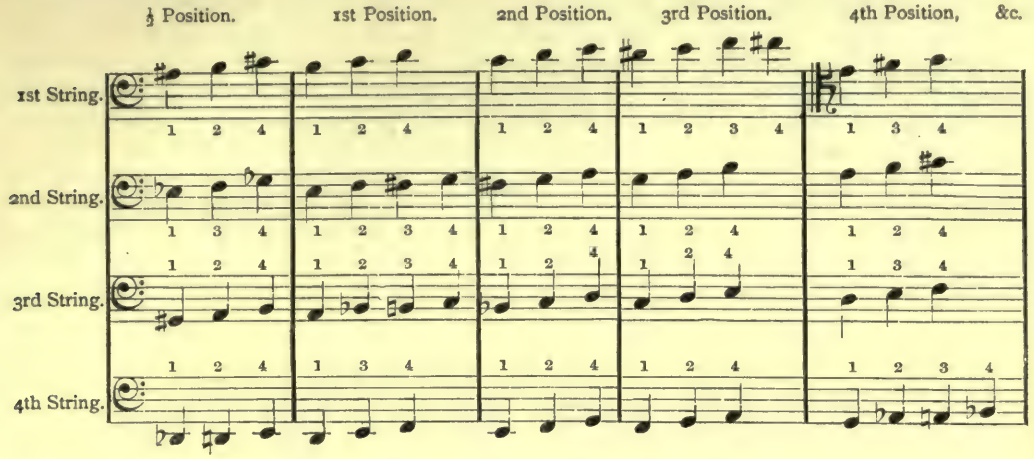
The compass extends from  in orchestral writing; but in solo playing, notes up to  are frequently met with.

Held in position between the legs, the cello must be so high that the bow in its course does not touch the knees. In late years it has become very much the custom to use a peg, by means of which the cello is supported at a proper height from the floor, and which does away with the necessity of actually holding the instrument with the legs.

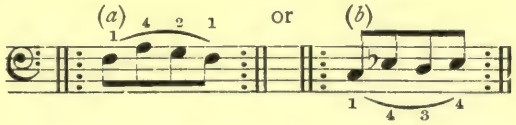
The clefs employed are the bass, tenor, and treble. Formerly the alto clef was occasionally used (notably by Boccherini); and, though it is now rarely met with, we have given it a place in the following table, from which it is to be hoped that the position of the different clefs will be readily understood. It is necessary to notice that formerly the composers, from the time of Beethoven and Mozart down to recent times, in using the violin clef, sometimes wrote an octave higher than the sound intended.

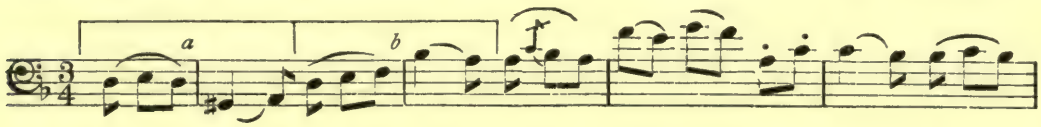


A little confusion sometimes arises from the two readings of the treble clef; when such happens, a careful examination of the context usually clears up the difficulty, as in the following example from Beethoven's Trio, Op. 3:—

On account of the size of the cello it is impossible to reach, within the stretch of the hand, from first to fourth fingers, the interval of a fourth, as we are able to do in the case of the violin or viola. A minor third is quite easy, a major third requires a little strain on the fingers. In a minor third we have a finger to each of its semitones; in a major third we have to take a whole tone between the first and second fingers. This will best be seen on reference to the following examples:—

The fact that there is a compass considerably exceeding an octave on each string shows

the necessity for studying the "positions," and also the relative positions of the notes on one string to those on another.

N.B.—In the above table it will be observed that either major or minor intervals have been given haphazard.

As a specimen of the utility of these positions, let us take for example rapid successions of such figures as these—

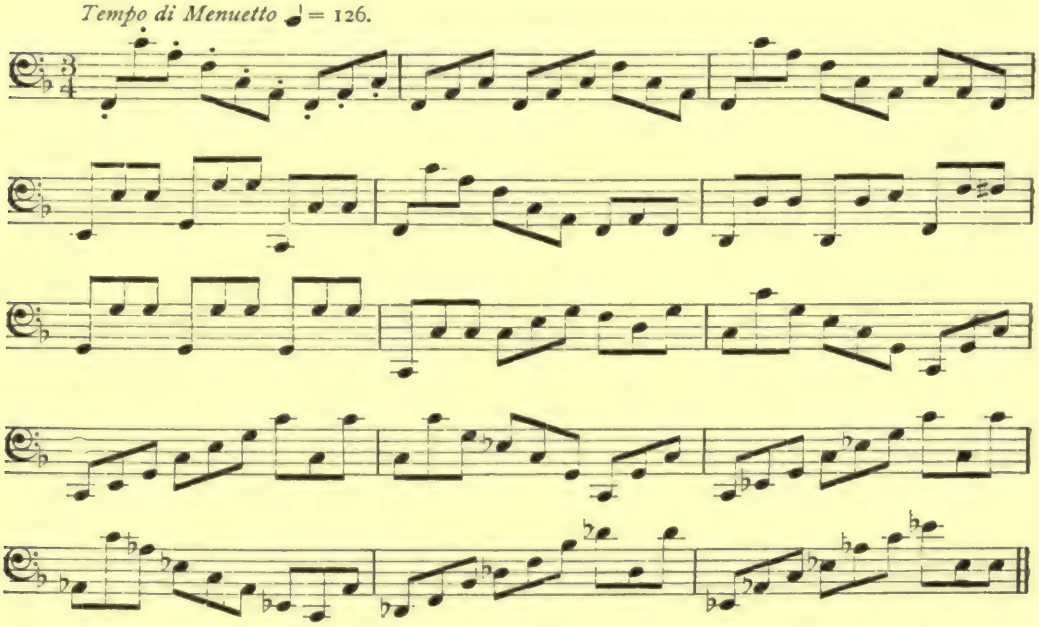
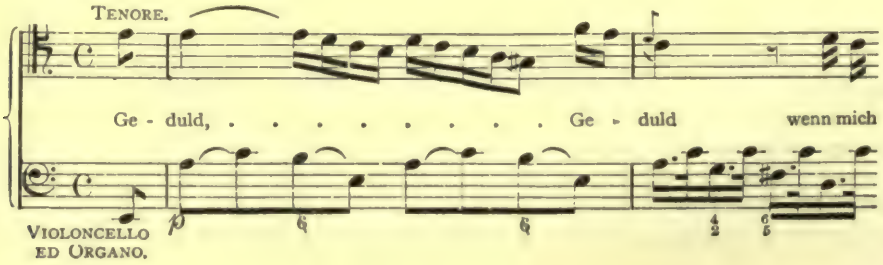
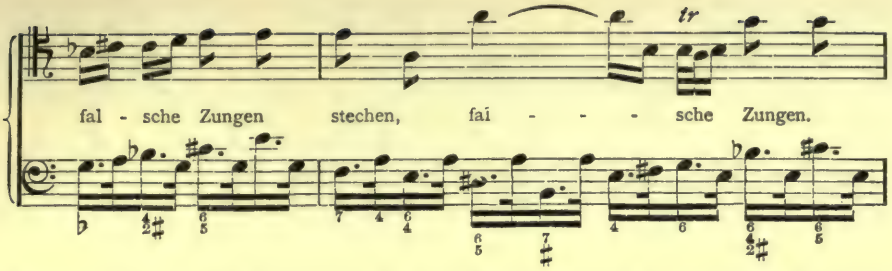
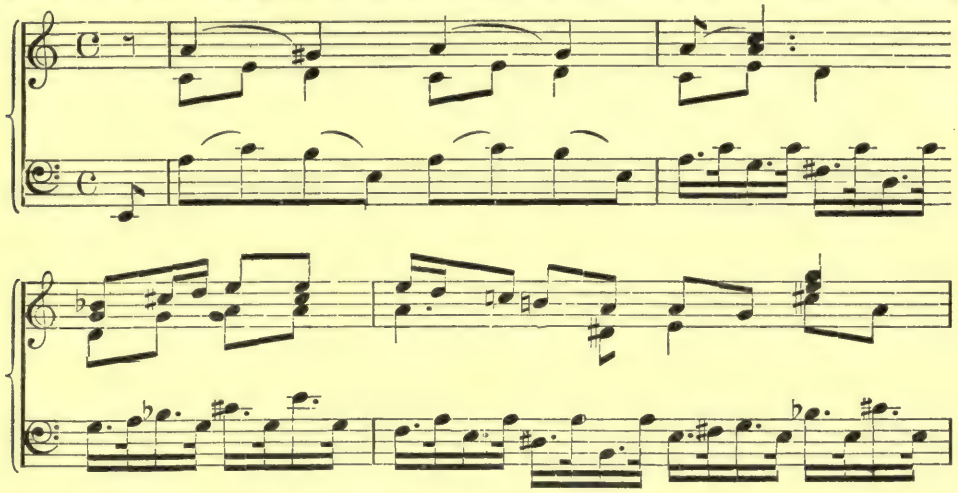
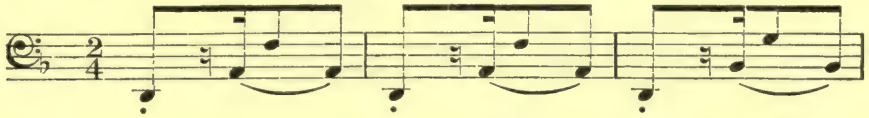
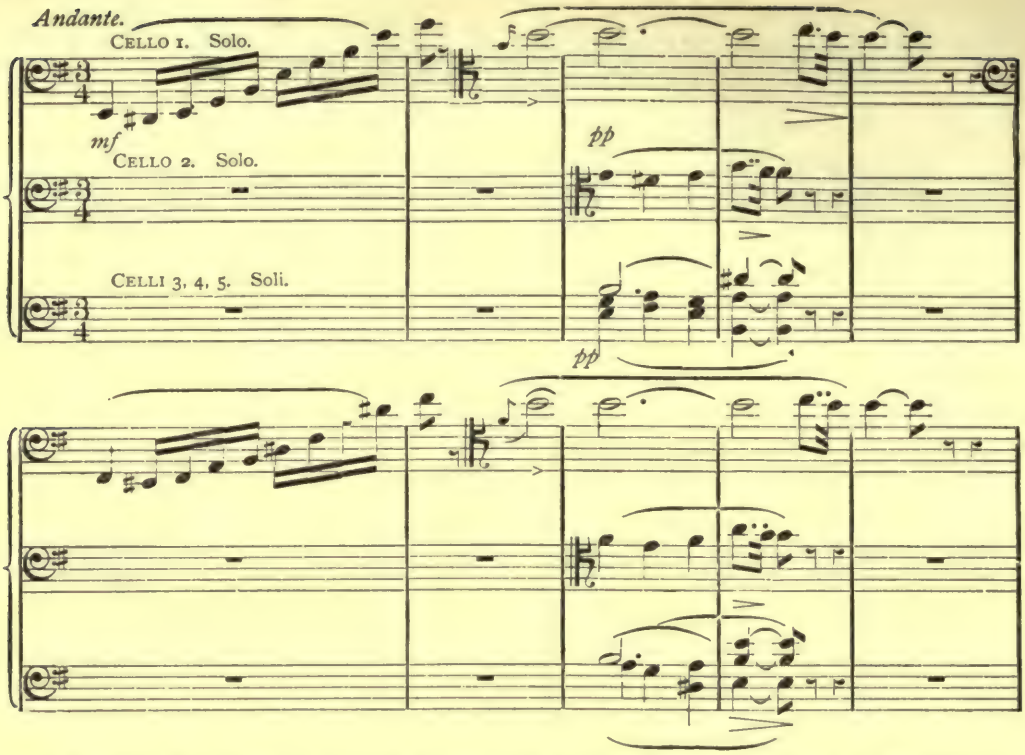
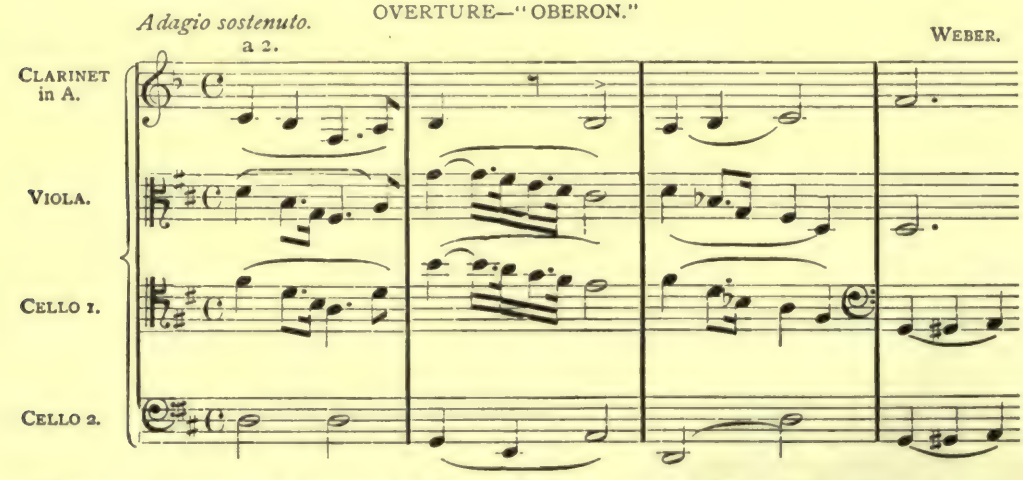


In the first position either of the above would, on account of the rapid changes of the bow from one string to another, be very rough or inartistic, not to say difficult. Were the example (*a*) to be played in the second position, and the example (*b*) in the third, they would, on the other hand, be not only smooth and agreeable, but also exceedingly easy. Now, having acquired a knowledge of these higher positions, the student must not suppose that any passage which lies easily in one of these positions would necessarily be played in it, for the question of artistic effect steps in and insists that, for proper *cantabile*, *portamento*, or the *phrasing* of the passage, it must be played in a different manner. This will best be explained by an example. By reference to the foregoing table of positions, it will be seen that the following melody could be played without the slightest movement of the hand in the fourth position :—

Yet it is certain that by most players it would not be so played, but according to the phrasing of the subject, *i.e.*, the phrase (*a*) would be played on the third string, the phrase (*b*) on the second string, and so on.

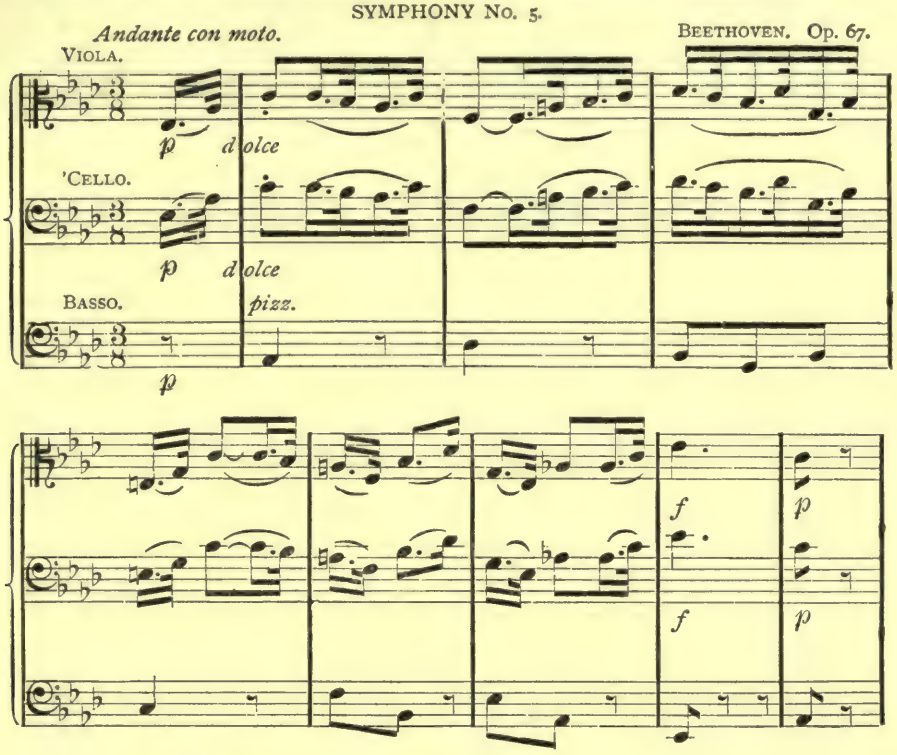
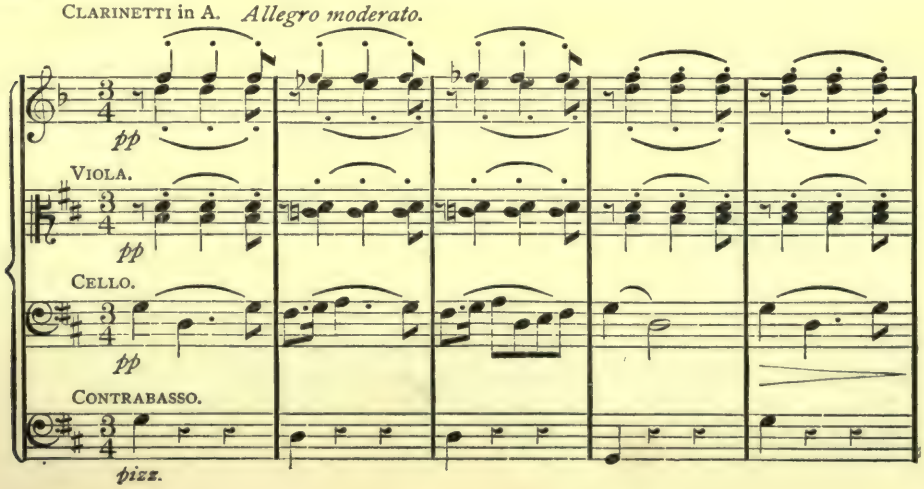
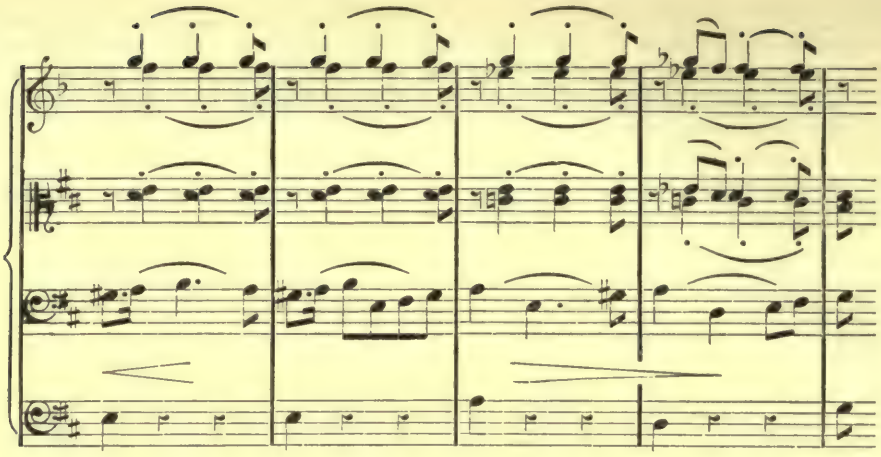
The large compass of the cello, and the ease with which any description of music may be played upon it, render it most serviceable in the orchestra. In melody, accompaniment or bass ; in cantabile, staccato, chords, arpeggio, pizzicato, and in many other ways, it is used with effect. In accompaniment perhaps specially, the cello gives a roundness of tone or warmth that could

not be replaced by any other instrument that we possess. It will be remembered by many how that, up till a few years ago, the *Recitativo secco* in the Italian Opera was always accompanied by one cello and one bass, the cello playing two, three, or four-note chords.

It is, we think, necessary to caution the student against the habit of the writers of some text books, who fix limitations on the score of some fancied disabilities, or who say that on account of some clumsiness of the instrument, scales, arpeggios, double notes and so forth had best be left alone. As well might we be instructed not to write arpeggios and chords for the piano, because some are impossible. If the writers were to say that such and such were not to be written without a knowledge of the instrument, they would only be saying what was equally true of attempting to write for any instrument. Let us rather follow the example of the great masters, who first made themselves thoroughly acquainted with their instruments, and then felt themselves trammelled by no limitations.

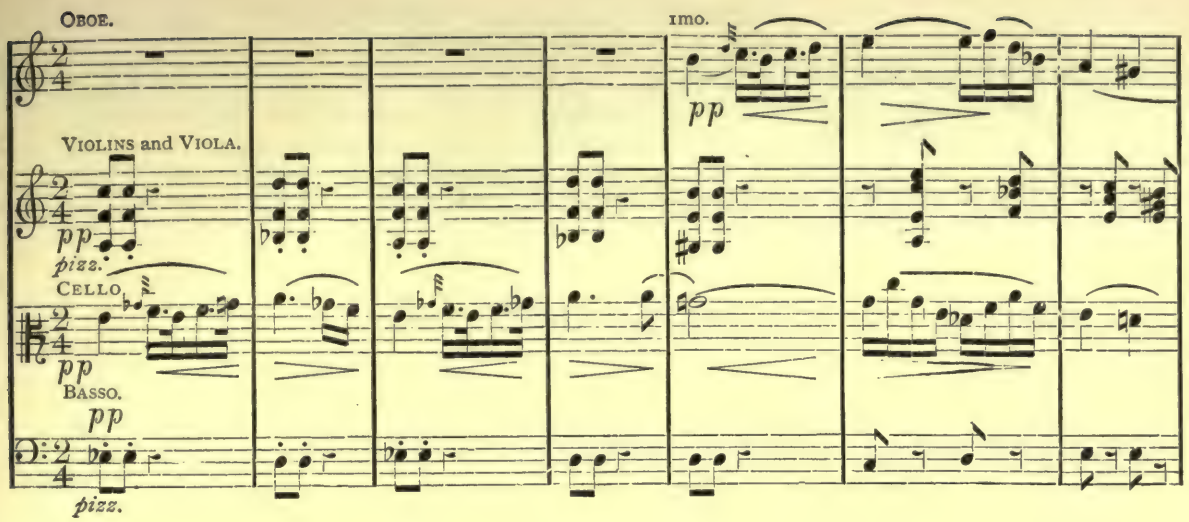
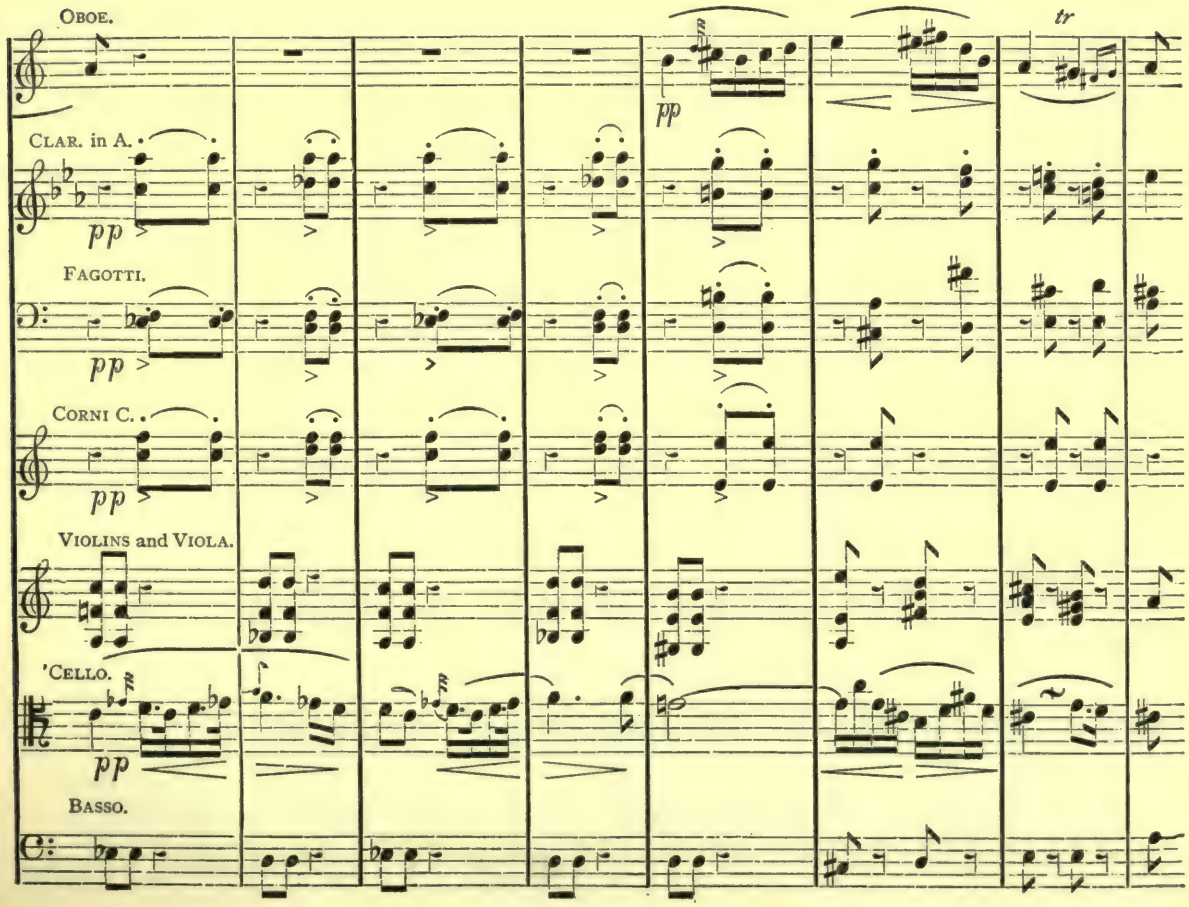
As a specimen of the cello's agility, we may quote the following from the Minuet of Beethoven's Eighth Symphony :—

An example of an accompaniment to a tenor aria, from Bach's "Matthew Passion," will be of interest, not alone on account of the cello part, but also as showing the archaic character of a Bach full score :—

We feel certain that this illustration is of sufficient interest to warrant a digression from our subject, in order to show this accompaniment worked out in short score by Julius Stern.

Pizzicato is very effective on the cello in different accompaniment forms; arpeggios are even more effective, and numerous instances could be cited to bear this out. Bizet has entrusted the characteristic rhythm of the Habanera, or Chanson Havanaise, entirely to the cello in Yradier's Song, "El Areglito," which he has introduced into his "Carmen."

On account of the large compass of three octaves at the command of the cellist, several composers have secured excellent results by writing harmony in two, three, or even more parts to be divided among the cellos (*celli divisi*). Noteworthy examples of this treatment can be found among the works of Mèhul, Cherubini, both in Opera and Mass; Berlioz, Wagner, and Mendelssohn in "St Paul." It will also be remembered how Beethoven obtains a delicate and effective accompaniment in the *Andante molto mosso* movement ("Am Bach") of the Pastoral Symphony. Along with the second violins and violas he employs two solo cellos muted, the rest of the cellos playing with the double basses, or as it is indicated in the score, "Due Violoncelli soli con sordini," and "tutti Violoncelli e Contrabasso." One of the most perfect specimens of this class of writing is to be found in the dignified opening of the overture to "William Tell." Writing here for five solo cellos, Rossini has turned the resources of the instrument to the best possible use. The effect of the similarity of tone colour, or *timbre*, in this instance resembles nothing so much as a charmingly trained and balanced choir of voices. We append a few bars:—

A different form will be noticed in the next example, where the cellos are divided into melody and bass, the middle parts being supplied by the violas and clarinets. Though there is more difference in the "voicing" in this case, yet the instruments are sufficiently analogous to one another to produce a very fine blend. The student should notice that, in the first three bars of this example, the viola part is throughout lower than that of the cello.

There are innumerable instances of the melody being given to the cello in orchestral music; and in its capacity for rendering a melody lies no doubt its chief beauty and its claim to our admiration. Its outspoken delivery in declamatory passages, or still more its *cantabile* and

portamento, stamp it decisively as the substitute of the human voice. It is owing to these vocal qualities that the cello owes so much of its popularity as a solo instrument outside of the orchestra. In the orchestra its qualities have been well recognised either by solos or obbligati by Mozart (Don Juan, "Batti, Batti"), Mendelssohn ("Be thou faithful unto death," and "It is enough," Elijah). In this last case, and in the duet in Act 4 of the "Huguenots," the cello is made to respond to or imitate the voice. Meyerbeer, Weber, Schumann, Liszt, and Verdi have all written important solo passages for the cello. The effect is even heightened when the part is doubled in unison with the viola or clarinet. We append one or two examples.

SYMPHONY No. 5.

The following subject, from Schubert's Unfinished Symphony, is well known from its extreme tunefulness :—

To quote Schubert again—the Andante con moto, from the Symphony in C, is no less conspicuous on account of the simple beauty of the following subject for cello than for the more prominent oboe solo with which the movement opens (p. 95).

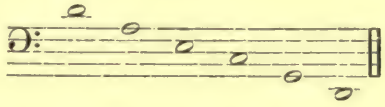
The repertoire of music for the cello is so extensive that we need do no more than mention some of the many outstanding composers for the instrument. There is probably no parallel in the case of any other instrument, to the remarkable line of cello virtuosi, who have at the same time been writers for their instrument. The following list is necessarily very restricted:—

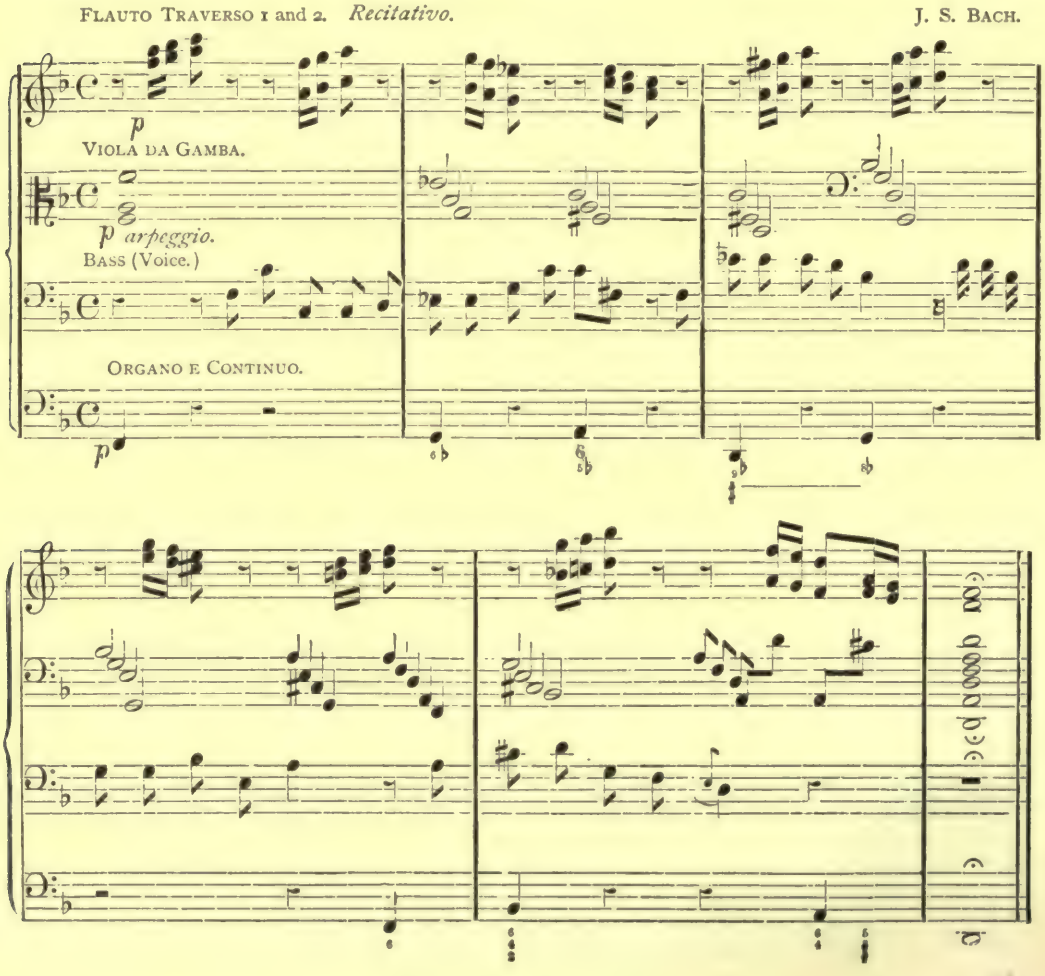
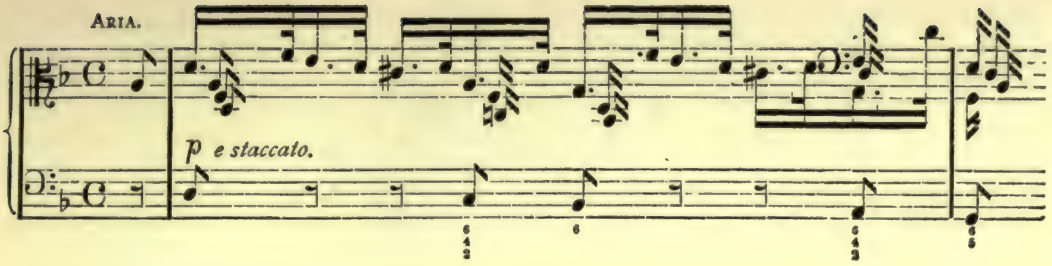
Bernhard Romberg	1767–1841
Robert Lindley	1776–1855
J. J. F. Dotzauer	1783–1860
F. A. Kummer	1797–1879
Karl Drechsler	1800–1873
Sebastian Lee	1805–1887
Moritz Ganz	1806–1868
A. F. Servais	1807–1866
A. Franchomme	1808–1884
Louis Lee	1819–1896
August Lindner	1820–1878
Bernhard Coszmann	1822
Alfredo Piatti	1822–1901
G. E. Goltermann	1824–1898
J. A. J. Goltermann	1825–1876
F. W. Grützmacher	1832–1903
Leopold Grützmacher	1835
Karl Davidoff	1838–1890
D. Popper	1845
W. K. F. Fitzenhagen	1848–1890
Adolph Fischer	1850–1893
Julius Klengel	1859

One of the best instruction books is that of Kummer; and the studies of Dotzauer, S. Lee, G. Goltermann, and Grützmacher are held in high estimation.

Oboe.
1mo.
pp
Violins and Viola.
pp
pizz.
'Cello.
pp
Basso.
pp
pizz.

Oboe.
tr
pp
Clar. in A.
pp
Fagotti.
pp
Corni C.
pp
Violins and Viola.
'Cello.
pp
Basso.

THE VIOLA DA GAMBA.

The Viola da Gamba, or Viol da Gamba, literally The Leg Viol, (German, *Kniegeige*), sometimes called Gamba, was the Bass of the Viol family and the predecessor of the Violoncello. The Viola d' Amore and the Viola da Gamba were not so soon replaced in popular use as the treble viol by the modern violin. For that reason we find relics of it in modern times. Bach wrote for it, and it is still sometimes played, doubtless as a curiosity. Like other members of the same family it had six strings tuned as follows :—



Parts written for Gamba are occasionally met with by cello players among the older editions of Bach's works. We quote from a Bass Recitative and Aria from the "Matthew Passion," from which it will be seen that, like the Viola d' Amore, the Viola da Gamba is particularly adapted to chords and arpeggios.

THE CONTRABASS.

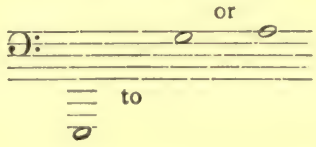
CONTRABASS.*

VIOLONCELLO.

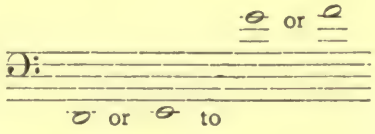
The Contrabass (Basso, Double Bass, Bassgeige or Violone) is the lowest of the family of stringed instruments, and forms the ground work of the orchestra. It was originally made by the Italian makers with four strings, but the number was later reduced to three. Now, fortunately, we have the fourth string restored, and basses with three strings are at present the exception. It is worthy of note that Dr. Prout, in his excellent little Primer on Instrumentation, speaks of three and four-stringed basses. He gives the preference to the former, and is in favour of an admixture of an equal number of each in an orchestra. Perhaps twenty-five years have

* The illustration gives the relative sizes of the instruments.

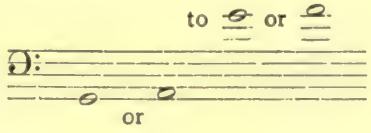
elapsed since Dr. Prout wrote this; and now it would certainly be difficult to find even half a dozen three-stringed basses in all the symphony and opera bands of Great Britain put together. For long, the prejudice existed against the fourth string, that its weight or pressure detracted from the tone of the other three; and though not prepared to contradict this in theory, practice has taught us that the addition of three notes in compass below was so valuable, that other considerations had to stand aside. The result, however, proved to be that the good, old instruments, many of which, it must be remembered, had been built for four strings, stood the re-conversion without any appreciable deterioration in tone. In case there should be any doubt remaining as to this question of compass, we have only to refer to the writings of any of the great composers, not one of whom, we find, limited himself to the compass of the three-stringed bass. The bass has a compass extending for orchestral purposes from

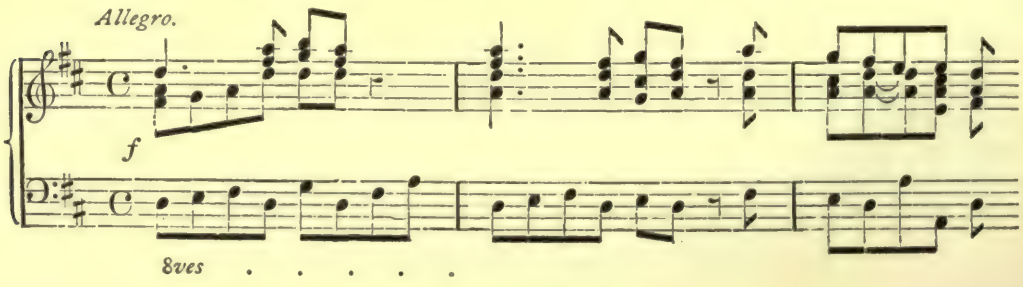
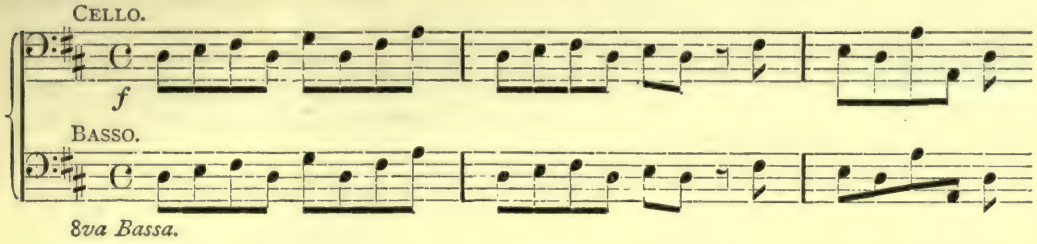


though very many orchestral players tune their fourth string one whole tone lower, to the D. Music for the bass is always written an octave higher than it sounds, therefore we should say in bass notation that the compass is from



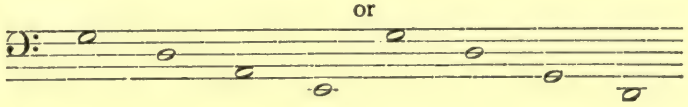
The compass of the three-stringed bass was from



It is on account of the music being written an octave higher than it sounds, that some writers call the bass a "transposing" instrument. We think it quite worth while to caution the student against applying such a term to this instrument. It is sufficient to use the term in connection with instruments which give sounds other than those written. In this case it is not the instrument that transposes, but the player who reads an easier notation. The student's best plan is to take for granted the words 8va bassa. We give an excerpt from the Hallelujah Chorus, from the "Messiah," to demonstrate this notation. In a pianoforte arrangement of the vocal score (one of Messrs. Novello's editions) we find the following :—

To produce this properly on cello and bass, we should have, in order to avoid a great number of leger lines, to write

Now, why this plenitude of printing when one line serves to produce the same effect on the piano? Enough has been said to show the student that when he sees

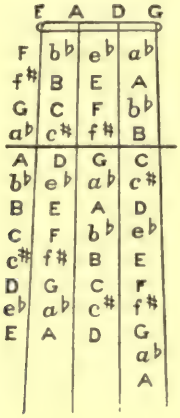
in the orchestral part he understands the "8va bassa" for the bass player; and we maintain that this should no more be called a "transposing" instrument than the piccolo, viola, cello, bassoon or trombone when they use clefs or notations that happen to suit them best. The principle of "transposing" instruments, such as clarinets, horns, trumpets, tympani, is radically different, as will be shown later on.

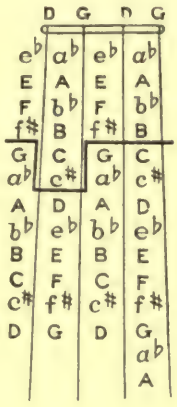
To return to the subject of the compass, we find that Bach, Beethoven, Cherubini and some of the modern composers write down to C and D♭. Though we seldom get the low C played in this country it is possible in France, where many players tune their basses in fifths, exactly in octaves with the cello. In Germany the low C was some years ago added to the instrument by means of a fifth string, the invention of Herr Otho of Leipsic; and this Bülow always used at his Beethoven Concerts. The strings of the bass are tuned to

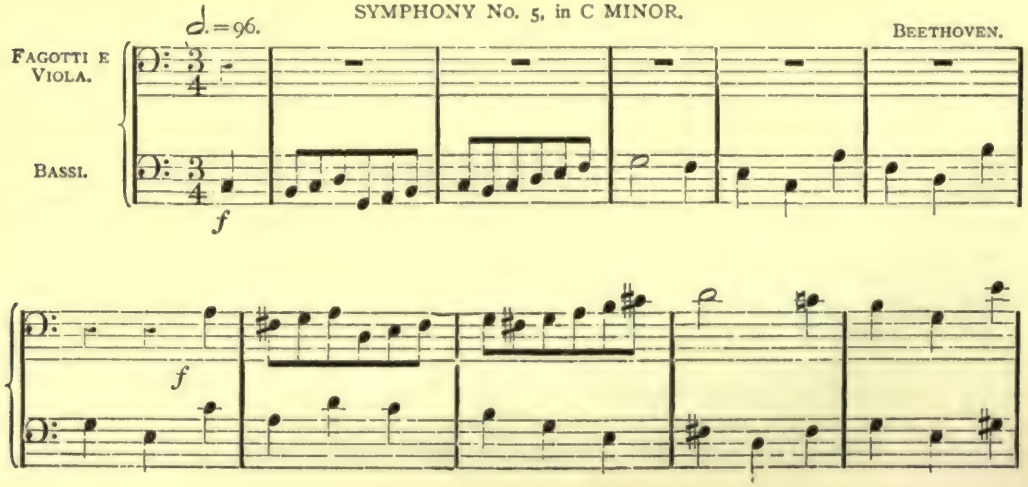
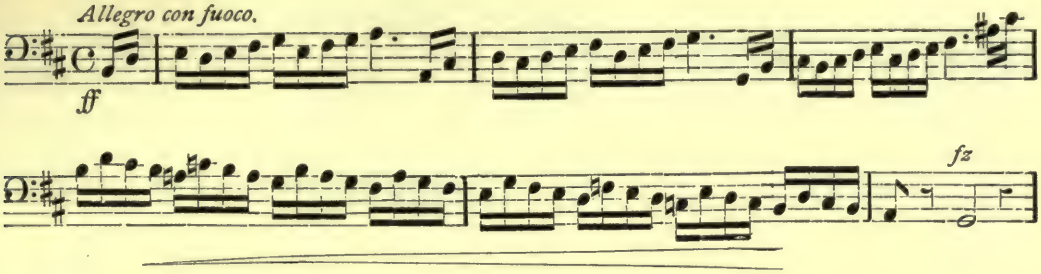
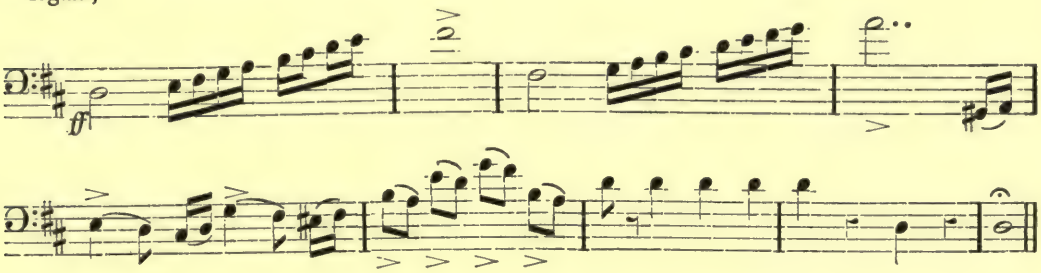


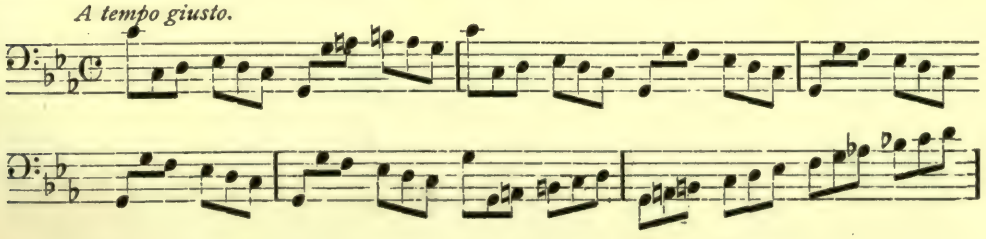
The position of the notes on the different strings will best be understood by referring to the diagrams on page 100. When the bass is tuned in fourths, it will be seen that the notes run continuously from one string to another; but where the G D G D tuning is adopted, the interval of a fifth necessitates a change of position on the third string to obtain either C or C♯. On account of the different systems employed by bassists, it is impossible to lay down any hard and fast rule here as to fingering the bass. Both the size of hand of the player and the instruments themselves vary so much that different fingerings are rendered necessary. We may take it as a rule, that one is only able to embrace within the stretch of the hand one whole tone: for instance, on the G string we can take A, B♭, and B without moving the hand; but that represents the most that can be done. It will therefore be readily understood that much moving or "shifting" is necessary to render any chromatic or tonal passage properly. This has doubtless given rise to the popular impression that bass players have no regular fingering, but merely close their fist wherever they want a note. It is not without surprise that we find Dr. Riemann, in his interesting "Catechism of Musical Instruments," has the following:—"Most contrabassists, in the orchestra,

usually take no regular fingering at all, but glide up and down with the whole hand." We are glad to be able, on behalf of the bassists and conductors of this country at least, to say that such performance would not be tolerated outside of a country fair. As a matter of fact there is no class of instrumentalists who, from the very nature and inherent difficulty of their unwieldy instrument, have required to systematise their method, more than contrabassists. Should proof be required of this we can refer to the methods of Hause, Vimeux, Slama, and above all others, to the one now in general use in our schools and colleges,



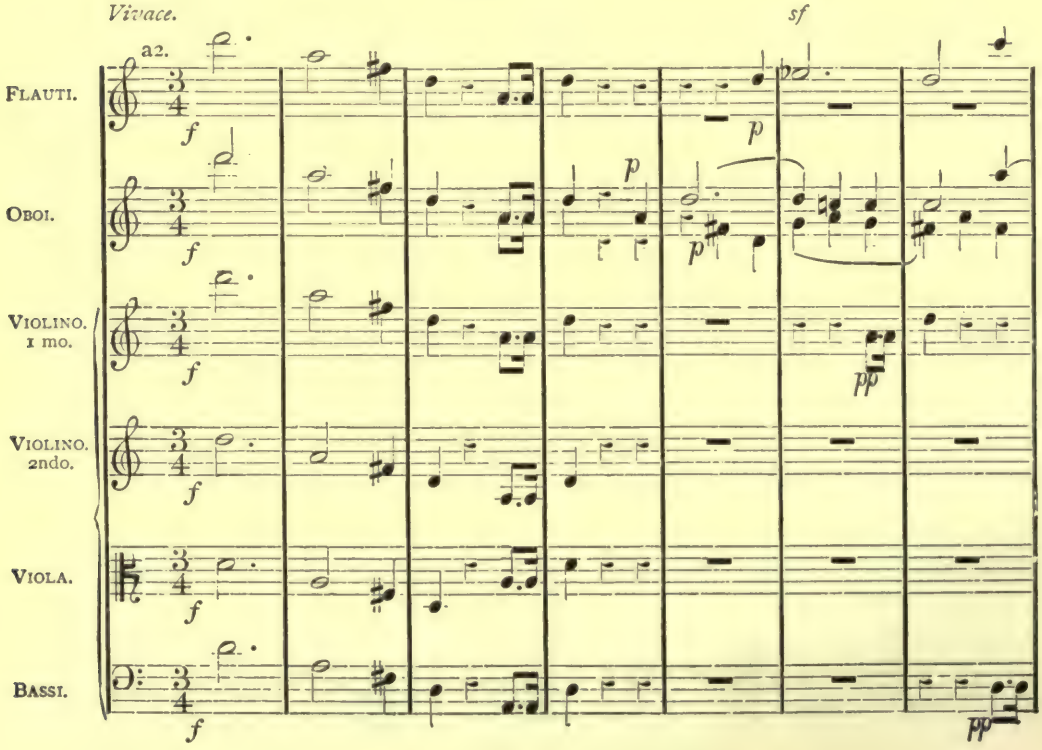
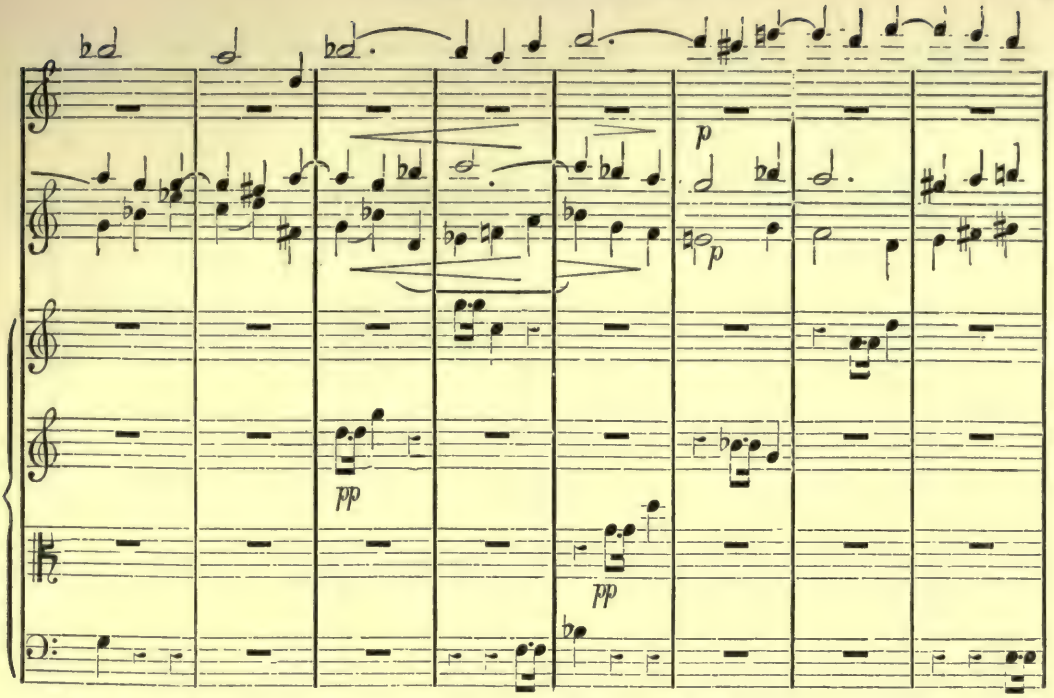
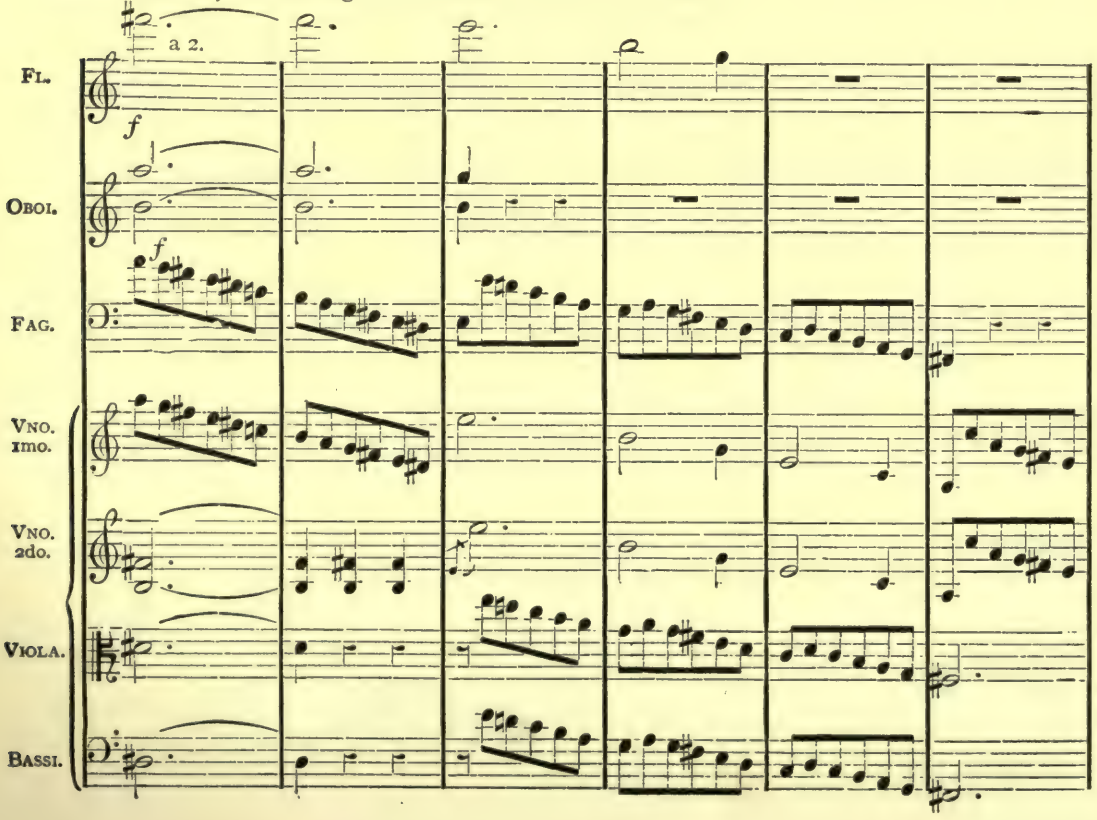
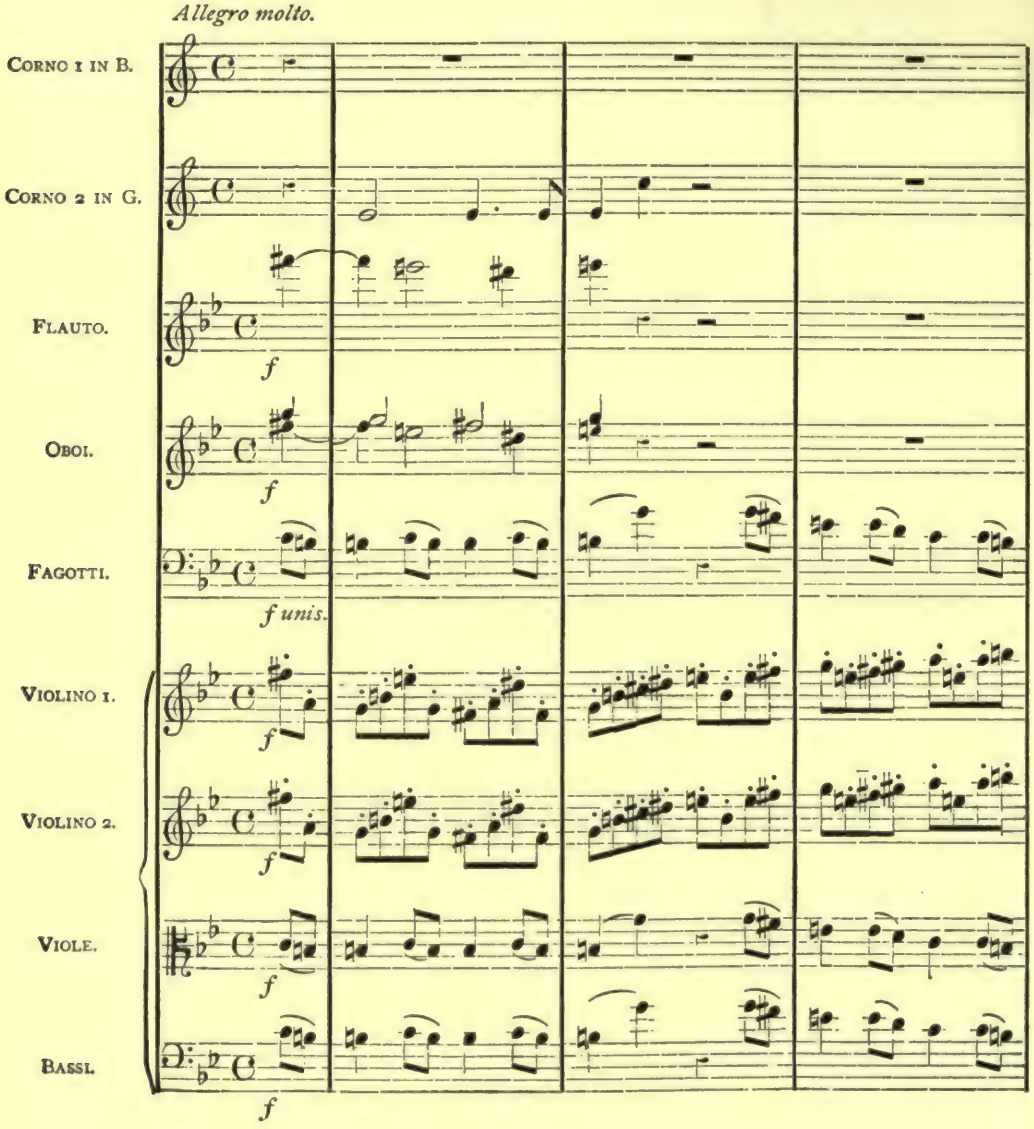
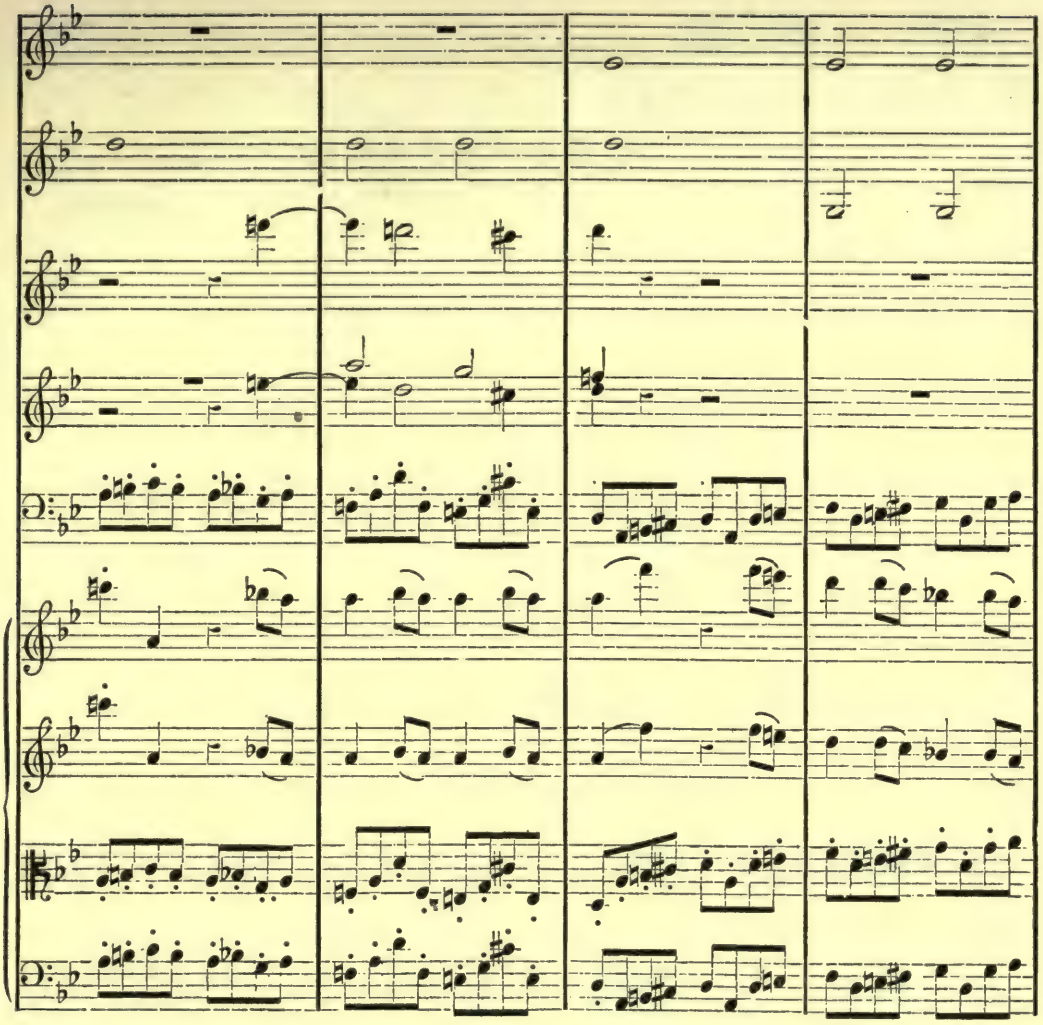
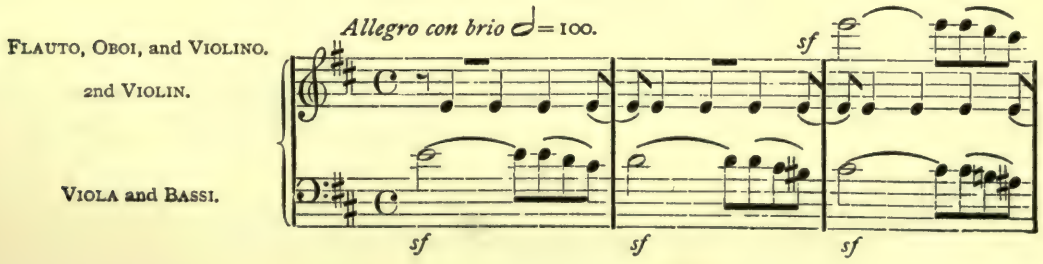
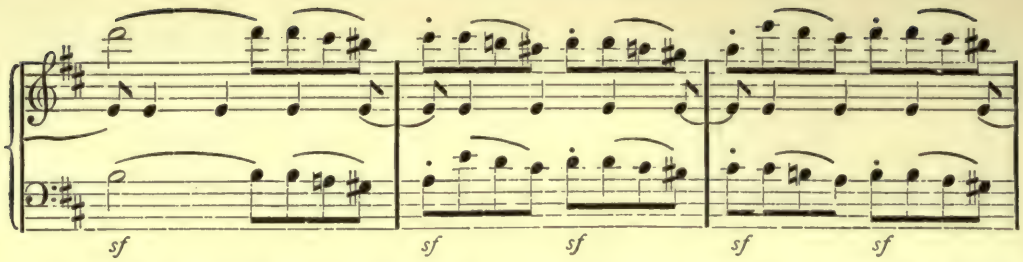
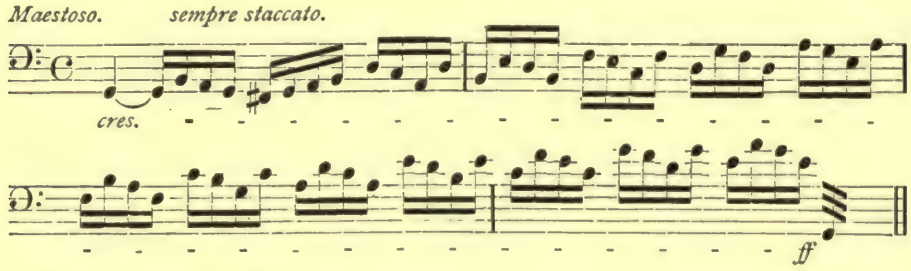
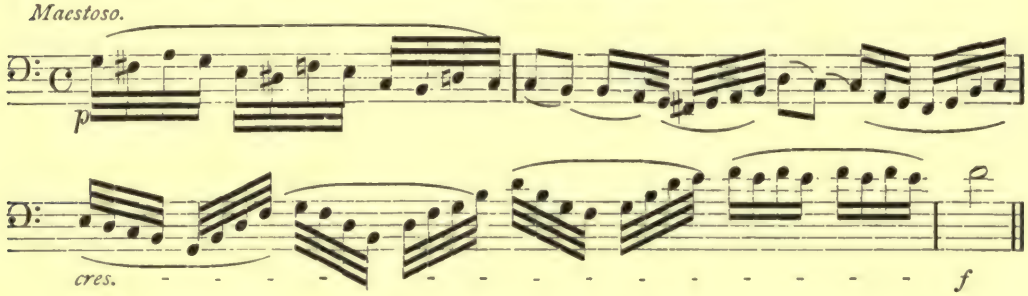


the excellent and exhaustive work of the late composer and virtuoso, Signor Bottesini. In Germany, the very thorough and more modern method of Herr Schwabe is finding favour. Turning now from the player to the writer of bass music, we find it stated in different treatises that rapid passages should not be written for the bass, that they are ineffective, grotesque, clumsy, and the like. This is essentially true. Rapid passages are, as a rule, difficult and ineffective, because unsuited to the nature of the instrument. Beethoven and others introduced such passages, but always for special effects. In the hands of these experts the passages in question serve their purpose, and thus have their justification. Here is a striking example from Beethoven :—

Another example, equally interesting, is from Weber's "Oberon." Properly played, this is far from being ineffective, though if attempted by an amateur the result would certainly be grotesque :—

Again,

As will be seen by the examples given above and those to come, the composers whom we are taught to regard as models have never allowed themselves to be restricted, but the young musician would do well to exercise a certain restraint in writing for bass. Certain arpeggios and chords are hardly worth mentioning here, because it is not so much the limitation of the instrument, as may be seen by reference to the works of Bottesini, as the dictates of common sense, which forbid their use.

The rôle assigned to the bass in the orchestra has altered very much with the different periods. During the time of Bach and Handel it occupied, perhaps it is not too much to say, the most prominent place in the orchestra. Of course we do not forget that at that time the same part had to do duty as the "Cembalo," "Organo," or "Continuo" part, and, as such, was generally figured for the use of accompanists on one or other of the keyed instruments. In fact it was the substructure or "base" upon which the whole fabric, instrumental or choral, was raised. It not unfrequently happens that in the bass part the composer enunciates his subject, or in the case of choral works, expresses with somewhat of dramatic effect the sense of the words. Who can doubt but that in the following, the majestic swelling and rolling passages are intended to convey the sense of the movement of the waters? This is taken from the chorus in Handel's "Israel in Egypt," "But the waters overwhelmed their enemies."

This recalls to our mind another and later example of the same idea, where Mendelssohn, in the chorus at the conclusion of the first part of "Elijah," by means of rapid scales and runs for the strings, describes how "The waters gather, they rush along."

Returning to Handel, one would like to draw attention to such choruses as "All we like sheep" in the "Messiah," where, despite what may be going on in the chorus or accompaniment, the rythmic tread of the basses goes on unremittingly from beginning to end. Instances of the prominence of the bass part in accompaniment to solos are too numerous to mention. We merely cite the rapid scales and figures in the Recitative "Io tremante," and the solo, "O voi dell' Erebo," from "The Resurrection," Irene's solo, "Lord to Thee," from the opera of "Theodora," and many of the solos from the better-known oratorios. To the young bass player we could not suggest a more fruitful field for study, and to the young composer a safer guide, than the Handelian bass parts.

Turning now from an epoch in which we have seen the bass entrusted with, not only the lowest part in the band, but with the ground-work of the subject, or indeed with the very subject matter itself, we pass on to the symphonic writers, where we find that though of necessity occupying the lowest part in the harmony, the bass by no means forms a ground-work in the same sense. Its treatment now is that of a purely orchestral instrument, one of the elements that go to make up the various colourings of the orchestral *ensemble*.

Our first example is from Haydn's symphony, No. 5, in C.

A few bars further on we have a scale passage which, it will be seen, would suffer greatly under the old style of having A for the lowest note of the bass.

An extract from Mozart's G Minor symphony will show the basses taking the melody in turns with the violins.

To select passages from the scores of Beethoven's works would, on account of the immense number of interesting passages, be almost impossible. We therefore give only one or two selected bars to shew bits that are peculiarly suited to the bass. The first is from the second symphony in D, op. 36 :—

The following passage from the overture, "Zur Weihe des Hauses," op. 124, is a typical specimen of a bass part. The intervals, being all within the compass of a fourth, lie well under the hand, a change of position being needed only once during the performance of each group :—

In contradistinction to the last, we conclude our examples with a melodious soft legato run, from the opening *Maestoso* movement of the "Namensfeier" overture, op. 115, and which is in strong contrast to any of the examples that have been given before—

The bass parts written by some of the younger school of composers are decidedly lighter in style than we have been accustomed to in the past; and, for dramatic or descriptive music, there is no doubt but that it is a good device to keep the bass well in reserve. In choral works, especially in the accompaniment of solo voices, the bassoon and cello will generally be found strong enough, and then a well-placed passage, pedal-point, or holding-note for the bass, comes in with all the greater effect, and the power gained by contrast is of great service in the choruses.

Pizzicato on the bass is much used, and often with great effect. Octaves are also easy; but, with the exception of the octaves to the open strings, they cannot be played together as double notes. Double notes are also possible in many chords, but are better obtained by dividing the notes between two players.

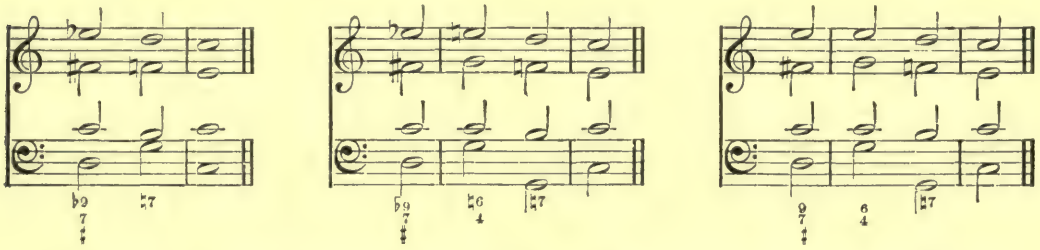
[*To be continued.*]

HARMONY.

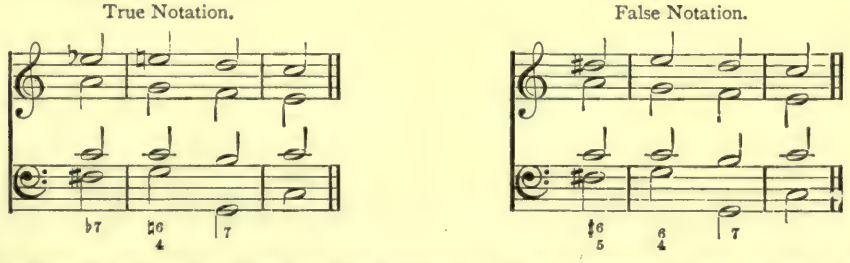
By JOHN ROBERTSON, Mus. Bac. (Cantab.).

(*CONTINUED.*)

Chromatic Discord of Supertonic Ninth.

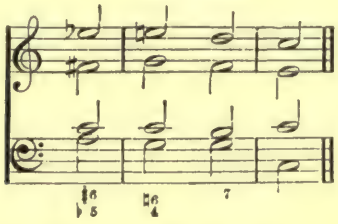
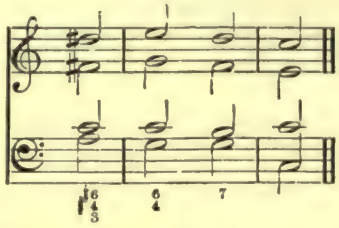
This chord consists of a major or a minor ninth added to the chord of the supertonic seventh, before described. This is really the dominant of the dominant; but to prevent modulation, it must be followed either by a dominant discord, or by some inversion of the tonic chord. The ninth can resolve either on the root or third of its own chord, or some note of another chord. The major ninth can only be used in the major key. The minor ninth can be used either in the major or the minor key.

In the first of the above examples, the minor ninth, E♭, proceeds to the fifth of the dominant, D. In the second example, the minor ninth, E♭, proceeds to the third of the tonic chord, E♮. In the third example, the major ninth, E♮, remains to be the third of the tonic chord, E♮. In the inversion of this and other chromatic discords, when the root is always absent, the minor ninth is sometimes written as a chromatic semitone above the root; that is, instead of the ninth being lowered a chromatic semitone, the root is raised a chromatic semitone; this is an enharmonic alteration, and is called false notation. It is a confusing though expedient device to save composers the trouble of writing so many accidentals. The following example will show how it is written:—

True Notation. False Notation.

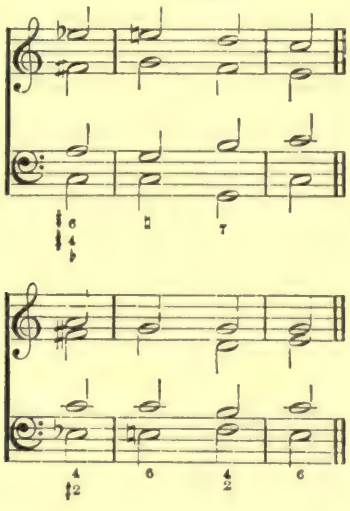
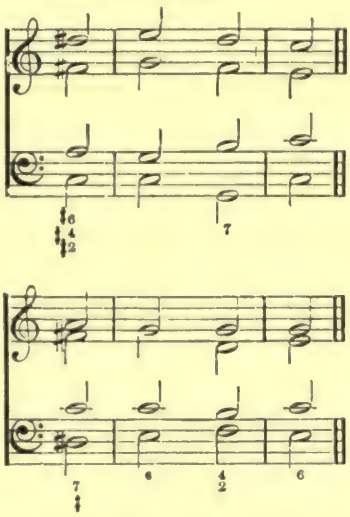
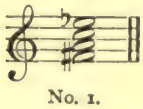


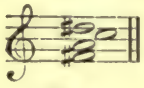
In the first of these examples the first inversion of the supertonic minor ninth is shown; the minor ninth, E♭, rising to the third of the tonic, E♮. In the second example the same

inversion is shown, but the minor ninth, E♭, is enharmonically changed to D♯, which on keyed instruments is the same note, thus saving the natural before the following E. The next two examples will show the second inversion of the supertonic minor ninth and its enharmonic equivalent.

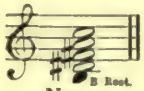
True Notation.

False Notation.

In the foregoing examples, the first shows the supertonic minor ninth of the key of C in the second inversion, the E♭ rising to E♮. The second example shows the E♭ changed to D♯, which also proceeds to E♮, the third of the tonic chord.

In the examples which follow, the third and fourth inversions are shown with the enharmonic change—

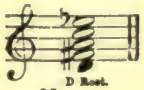
True Notation.

False Notation.

This chord of the diminished seventh, as the minor ninth without the root is called, consists of a series of three minor thirds; and when we wish to find the root, we place the notes, so that they lie in a series of minor thirds, one above the other; the root will then be found a major third below the lowest note. Thus, take for example the chord we have been dealing with, F♯, A, C, E♭ (No. 1), the root would be found a major third below F♯, namely D; or take the

No. 1.



No. 2.



No. 3.

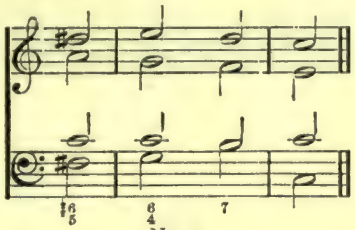


No. 4.

enharmonic equivalent (No. 2), lay it out in thirds, thus (No. 3): the root will be a major third below D♯, namely, B.

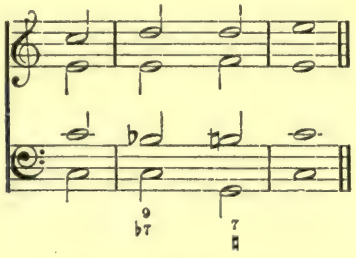
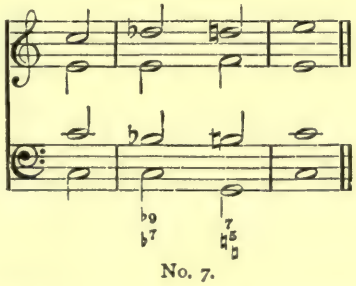
Another way to find the root is to take the sharpest note in the chord, that is, the note that would have the greatest number of sharps, or the fewest number of flats, in the major scale of

which it is the tonic, the root of the chord will be the major third below that note. For example, if we take the chord F♯, A, C, E♭, the note that has the greatest number of sharps in that chord is F♯, which has six sharps, and the major third below F♯ is D. D, therefore, is the root of the chord (No. 4).

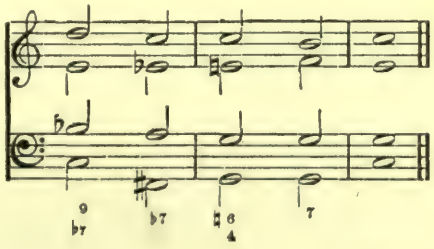
In using the false notation of this chord, it would seem to have B for its root (No. 5), as D♯ has more sharps than F♯, and B is the major third below D♯; B, therefore, is the root of

No. 5.

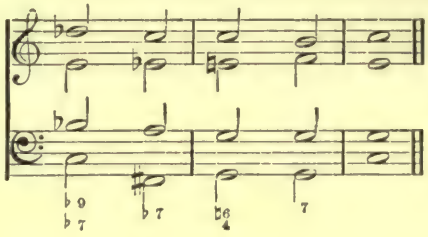
the chord: but the passage above is in C major, and the fundamental discords of C must belong either to dominant, tonic or supertonic, of any of which B forms no part. D♯ also is not in the harmonic chromatic scale of C, but its enharmonic equivalent E♭ is the minor third of that scale; if therefore we substitute E♭ for D♯ we get D as the root of the chord, which is the supertonic discord belonging to the key.

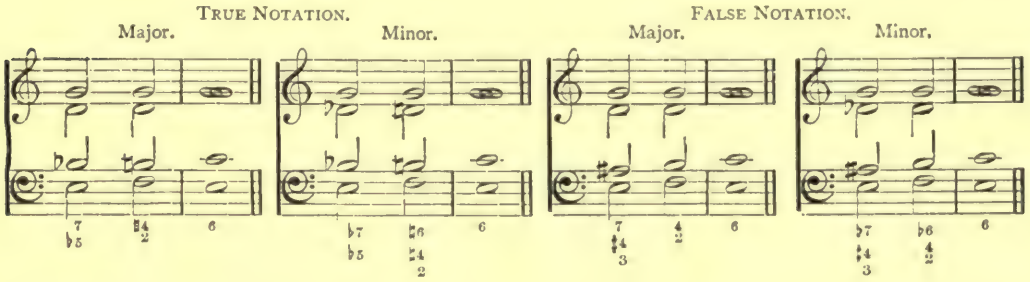
Chromatic Discord of Tonic Ninth.

This chord is practically the dominant of the subdominant, with the major or the minor ninth added, but used without modulating from the key of which it is the tonic. It may be used either in the major or minor form of the key; and to prevent modulation, must be followed either by a dominant or supertonic discord. The following example shows the tonic major ninth followed by the dominant discord (No. 6). The next example shows the tonic minor ninth followed by dominant discord (No. 7).

No. 6.

No. 7.

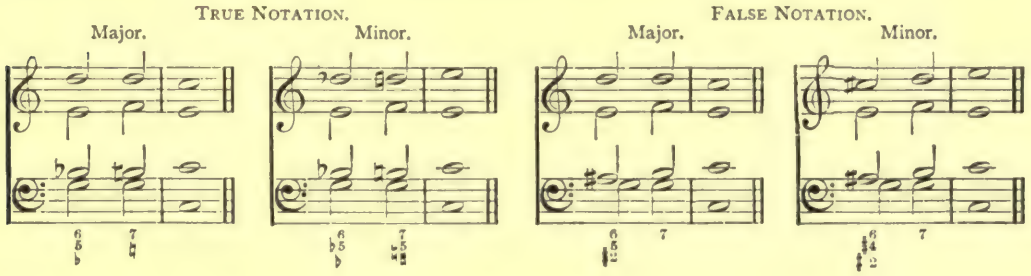
The next illustration shows the tonic major ninth followed by the first inversion of the supertonic minor ninth—



The following is the tonic minor ninth succeeded by the first inversion of the supertonic minor ninth :—

In all the inversions of this chord the root is left out. The following examples will show the first inversions of the major and minor ninths on the tonic, followed by dominant harmony, with both the true notation and also with the false notation :—

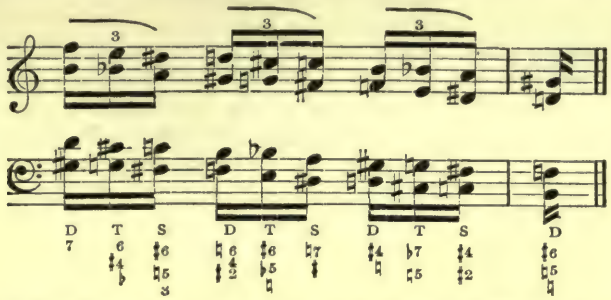


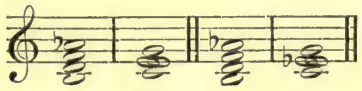
The next examples show the second inversions of the tonic major and minor ninths, followed by dominant harmony, with the true notation, and also with the false :—

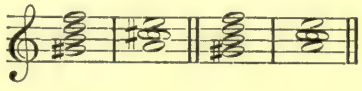


It has been said that every chord of the minor ninth without the root is called the diminished seventh ; and it has also been shown, that those on the tonic, supertonic, and dominant can be used in the same key, without inducing modulation.

The whole chromatic scale can be harmonised by a series of diminished sevenths on these three chords, resolving one upon the other, each part moving by step of a semitone, the dominant resolving on tonic, the tonic resolving on supertonic, and supertonic resolving on dominant, and so on, continuing the repetition of this sequence as long as we please. Meyerbeer, in his opera of "Dinorah," has an example of this sequence of diminished sevenths, harmonising the chromatic scale in the key of A minor. The succession of diminished sevenths is on the dominant,

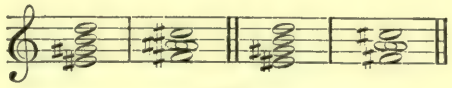
tonic, supertonic, repeated three times in succession on different inversions. All the four parts move by step of semitone in similar motion, from each chord to the next, thus :—

The first chord of the diminished seventh here is the first inversion of the dominant minor ninth of the key of A minor, E, G♯, B, D, F, the root E being omitted. The second chord, on which the first resolves, is the third inversion of the tonic minor ninth, without the root, A, C♯, E, G, B♭. The third chord, on which the second resolves, is the second inversion of the supertonic minor ninth with the root omitted, B, D♯, F♯, A, C. The fourth chord, on which the third resolves, is the fourth inversion of the dominant minor ninth, without the root, E, G♯, B, D, F. The fifth chord, on which the fourth resolves, is the second inversion of the tonic minor ninth, the root omitted, A, C♯, E, G, B♭. The sixth chord, on which the fifth resolves, is the first inversion of the supertonic minor ninth, with the root omitted, B, D♯, F♯, A, C. The seventh chord, on which the sixth resolves, is the third inversion of the dominant minor ninth, the root being left out, E, G♯, B, D, F. The eighth chord, on which the seventh resolves, is the fourth inversion of the tonic minor ninth without the root, A, C♯, E, G, B♭. The ninth chord, on which the eight resolves, is the fourth inversion of the supertonic minor ninth, the root omitted, B, D♯, F♯, A, C. The tenth chord, on which the ninth chord resolves, is the second inversion of the dominant minor ninth without the root, E, G♯, B, D, F. The sequence of chords in this passage is dominant, tonic, supertonic; dominant, tonic, supertonic; dominant, tonic, supertonic; dominant.

By the enharmonic change of each note in the diminished seventh, we can get a new dominant, each proceeding to its own tonic, thus going to as many different keys as there are notes in the chord. For instance, if we take the diminished seventh, B, D, F, A♭, B has the greatest number of sharps, and the major third below B is G; G, therefore, is the root of the chord, which will resolve on the tonic C major or minor (No. 8). If we change the A♭ to G♯, and

No. 8.



No. 9.

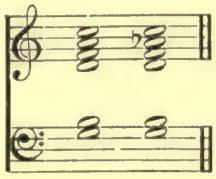
lay out the chord in a series of thirds, G♯ has then the greatest number of sharps, and the major third below G♯ is E, which is the root of the chord, and the dominant of A; the chord will then be G♯, B, D, F, resolving on the tonic A major or minor (No. 9). If we change the

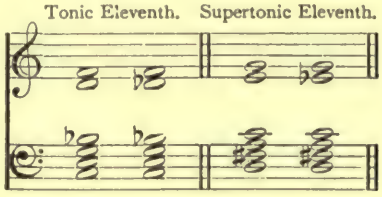


No. 10.

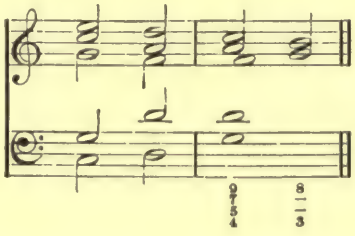
F♮ into E♯, and lay out the chord in thirds, E♯ has the greatest number of sharps, and the major third below E♯ is C♯, which note is the root of the chord, and the dominant of F♯, the chord will then be E♯, G♯, B, D, resolving on the tonic F♯ major or minor (No. 10).

Chords of the Eleventh.

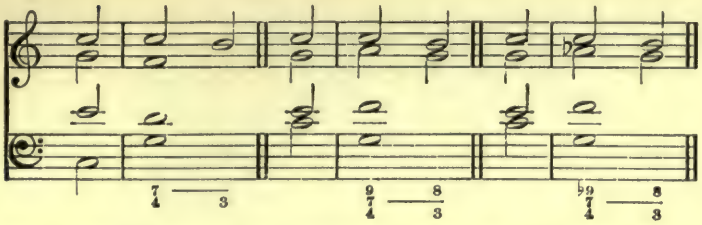
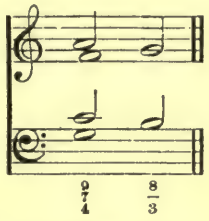
This chord is formed by the addition of another third to the chord of the ninth. It will be a minor third above the major ninth, or a major third above the minor ninth. This chord is always a perfect eleventh above the root, that is, the octave above the perfect fourth. It is principally used on the dominant, although there are cases (but very exceptional ones) in which it is used like the ninth, both on the tonic and supertonic :—

The foregoing example shows the eleventh on the dominant of the key of C, with both the major and minor ninth. The following examples will show the eleventh on the tonic and supertonic, with major and minor ninths :—

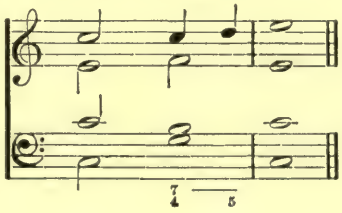
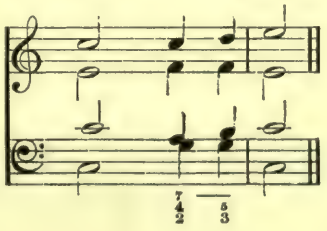
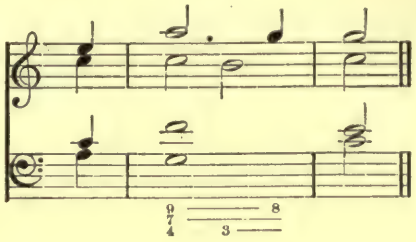
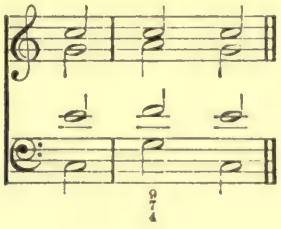
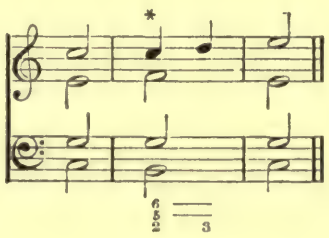


It is clear that all the six notes of this chord can never be heard at the same time. The rule which forbids the note on which a dissonance resolves being heard at the same time as the dissonance, prevents that combination; for if the eleventh resolves upon the third, the third must be left out of the chord; and if the eleventh should resolve upon the fifth, the fifth must be left out of the chord—



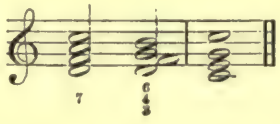
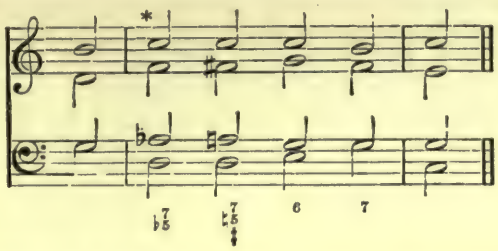
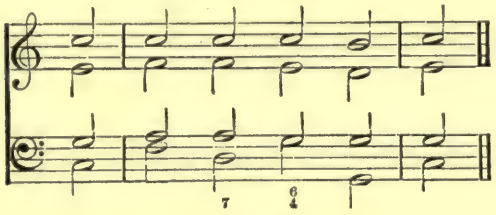
In this example, the eleventh proceeds to the third, which note is left out in the chord, and the ninth goes to the root, which is not heard in the upper part. The eleventh here looks like the suspension 4 to 3; but it is not prepared from the previous chord, therefore it is not a suspension. This chord of the eleventh is always accompanied either with the seventh or ninth, and thus can be easily distinguished from the suspension 4 to 3, even though the eleventh should be prepared. In four-part harmony, it is clear that two of the notes of this chord must be left out. This chord may either resolve upon itself, or upon another chord. When it resolves upon itself, the eleventh may either proceed downwards to the third, or it may

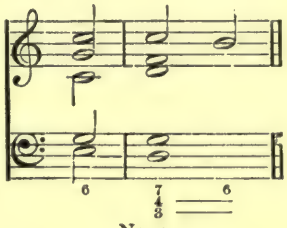
ascend to the fifth. It may be accompanied with the fifth and seventh, or with the seventh and ninth.

In the first of the previous example, the eleventh, C, proceeds to the third, B; it is accompanied by the seventh, F, and the fifth, D. In the second example, the eleventh is accompanied by the major ninth and seventh; the major ninth, A, proceeding to the root G, while the eleventh proceeds to the third. In the third example, the minor ninth is used, all three, when resolved, making the chord of the dominant seventh. It will be noticed in the figuring that the eleventh is usually figured 4. When 4 to 3 is not accompanied by any other figure, the fourth is a suspension, but when accompanied by another figure, the fourth then is the eleventh, thus, $\frac{7}{4}\frac{-}{3}$ or $\frac{9}{7}\frac{8}{4}\frac{-}{3}$. The eleventh may be either at the distance of a fourth, or an eleventh from the root; unlike the ninth, which must always be at the distance of a ninth when it resolves upon a root.

Here the eleventh is at the distance of a fourth, and the ninth and seventh above it.

The eleventh may also be resolved upwards on the fifth, when it may be accompanied by the third and seventh. The third in all other cases is left out.

When the eleventh is resolved upwards on the fifth, it is more usual to accompany it with the seventh and ninth, and to allow the ninth to rise to the third when the eleventh rises to the fifth. The only case when the ninth may be at the interval of a second from the root is, when it rises to the third. Whenever the ninth resolves upon the root it must always be at the distance of an actual ninth.

A very good effect is produced by allowing the discords to resolve one after the other, thus :—

Here the eleventh, C, first resolves upon the third, B ; after which the ninth, A, resolves upon the root G ; then the seventh, F, resolves on the third of following chord, E. The eleventh may also be resolved along with the rest of the chord, upon the tonic : the eleventh, then, does not move, but remains to be the root of the next chord. In this case the third and fifth of the chord of the eleventh are best omitted (No. 11).

No. 11.

No. 12.

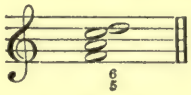
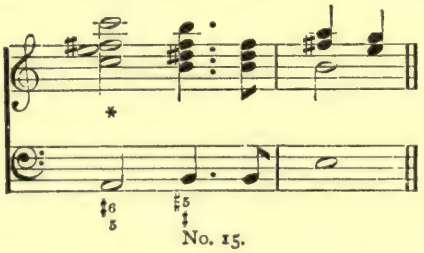
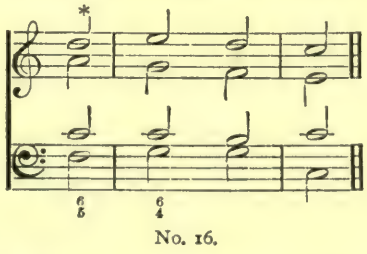
As there are five notes besides the root in the chord of the eleventh, each of these notes may be taken as bass note, thus giving five different inversions. The first inversion, with the third in the bass, is very rarely used, and only when the eleventh rises to the fifth, thus (No. 12).

In all the other inversions both the root and third are generally left out. The second inversion of the chord of the eleventh will, therefore, consist of the fifth, seventh, ninth and eleventh.

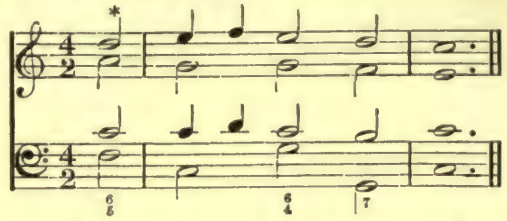
It will be seen that this chord is identical with the essential chord on the supertonic : that chord, therefore, being really this inversion of the eleventh, can be taken unprepared. It cannot be mistaken for a dominant or chromatic seventh, as its first third is minor, and the third, either of a dominant or supertonic fundamental supertonic, must be a major third. This inversion of the eleventh may be resolved either on its own root—

Or it may be resolved upon a fundamental supertonic discord—

Or it may be resolved upon a tonic chord, generally on the second inversion (No. 13). In this inversion the root may be used if the ninth is not present, thus (No. 14).

No. 13.

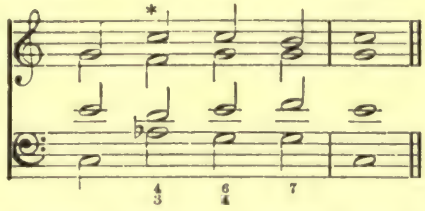


No. 14.

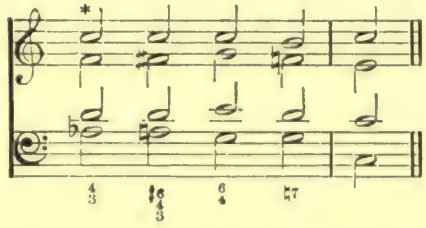
In the third inversion of this chord the seventh is in the bass; and as the root is almost always left out, it is practically the first inversion of the essential chord on the supertonic, in which position the fifth can be taken unprepared, being the eleventh—

It is so common in this position, that it goes by the name of the chord of the added sixth; that is, a major sixth added to the subdominant chord; but the subdominant is not the root of the chord, as the subdominant chord itself is the seventh, ninth, and eleventh of the dominant chord. In this inversion the seventh, *i.e.*, the bass-note, is free to rise, or fall, or skip, as the root and third being absent, there is no note in the chord which forms a dissonance with the seventh. Mendelssohn begins his "Wedding March" with this chord of the added sixth (No 15).

No. 15.

No. 16.

The opening here is evidently in E minor, of which the chord, A, C, E, is the subdominant, with the F♯ added, which is the major sixth from A. The root of the chord is evidently B, the dominant. The seventh in the bass being free, resolves upwards to the root; the ninth, C, descends to the root; the eleventh, E, descends to the third; the fifth, F♯, remains. In the following example (No. 16) this chord of the added sixth resolves on the second inversion of the tonic.

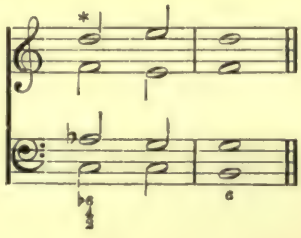
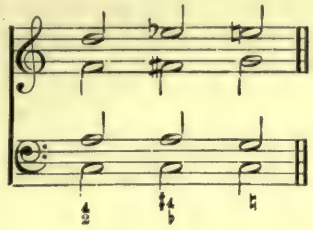
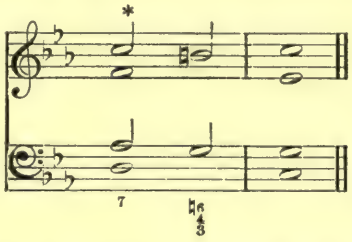
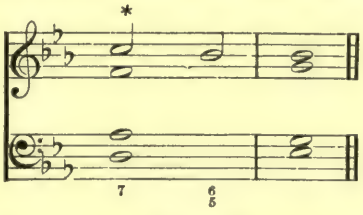
Here the seventh, F, in the bass ascends to G, second inversion of the tonic, C; the eleventh, C, remains; the ninth, A, descends to G; and the fifth, D, ascends to E. In the next example, the seventh will be seen to leap to the resolution—

Here the seventh, F, in the bass leaps to the root of the next chord; the eleventh, C, remains; the ninth, A, descends one degree; and the fifth, D, ascends to the third of the next chord.

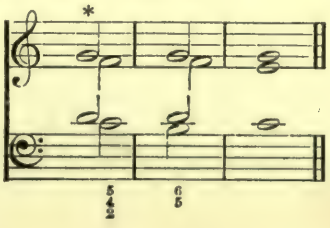
The fourth inversion of this chord has the ninth in the bass, generally the minor ninth. It is usually accompanied with the fifth, seventh, and eleventh from the root, placed above the ninth. It is thus practically the second inversion of the essential chord of the supertonic, with the seventh of the said supertonic being taken unprepared—

It is resolved here on the second inversion of the tonic, the ninth proceeding to the fifth of next chord, the fifth ascending to the third, the seventh ascending to the fifth, and the eleventh remaining to be the root.

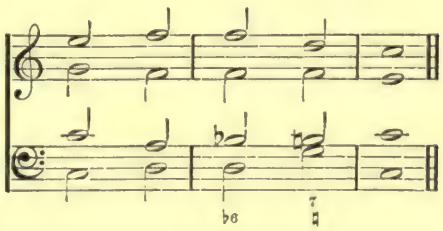
It may also be resolved upon the chromatic chord of the supertonic seventh.



Here the ninth proceeds to the fifth of the supertonic, the fifth remains to be the root of the supertonic, the seventh rises a chromatic semitone to the third of the supertonic, and the eleventh remains to be the seventh of the supertonic.

The last inversion of this chord has the eleventh in the bass, which may be taken unprepared, accompanied by the fifth, seventh, and ninth above it, being the third inversion of the essential chord on the supertonic.

In the foregoing example the eleventh remains to be the root of the tonic chord, the minor ninth proceeds to the fifth of the tonic chord. This inversion may also resolve on the chromatic chord of the supertonic, thus—

In the example just given the eleventh in the bass remains to be the seventh of the supertonic, the major ninth remains to be the fifth of the supertonic, the seventh rises a chromatic semitone to the third of the supertonic, and the fifth rises a diatonic semitone to the minor ninth of the supertonic. When the seventh, ninth, and eleventh are used without any of the other notes of the chord, they form simply the subdominant chord; and, being all concordant with each other, are free in their progression. It will be noticed that the chord of the eleventh in one key, with its root and third left out, and having the minor ninth, consists of the same notes as the major ninth in another key, having its root left out, in this way enabling us to proceed to either of those keys at pleasure, thus—

Here is dominant eleventh in the key of C minor with root and third left out: the eleventh, C, proceeds to the third, B, of the same chord; and the minor ninth, A♭, proceeds to the root of the same chord, thus making the second inversion of the dominant seventh in the key of C minor. The next example will show the same notes as the dominant major ninth of another key—

Here is the dominant major ninth in the key of E♭ major, with the root left out: the ninth, C, proceeds to B♭, the root of the same chord, and the other notes remain; thus making the first inversion of the dominant seventh in the key of E♭ major.

Sometimes in rare cases the root is heard in the last inversion, instead of the ninth, when the chord is almost invariably resolved on itself, thus—

Here the eleventh in the bass resolves upon the third of the same chord; the root, seventh, and fifth remaining, thus making the first inversion of the dominant seventh.

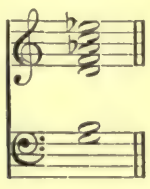
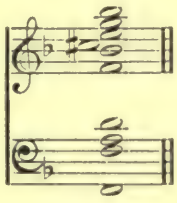
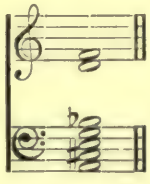
It is exceedingly rare to find the eleventh on either the tonic or supertonic chromatic discords; it is generally confined to the dominant, and in the few cases where it is found, the root and third are left out, and often the fifth also; thus leaving the other notes unfettered in their progression, no dissonance being against them. One example of tonic eleventh may be given—

Here the tonic eleventh in key of C, with the seventh and ninth, appears as the first inversion of the chord of B♭. The eleventh, F, is doubled, one proceeding to the fifth of the dominant chord, and the other remaining to be the seventh of the dominant.

The seventh, B♭, rises by chromatic semitone to the third of the dominant chord, and the ninth of the tonic eleventh, D, proceeds to root of dominant.

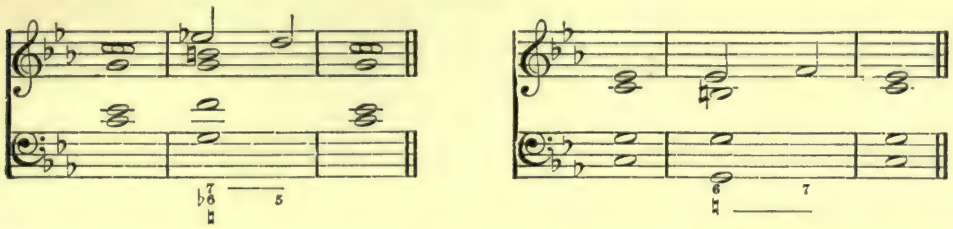
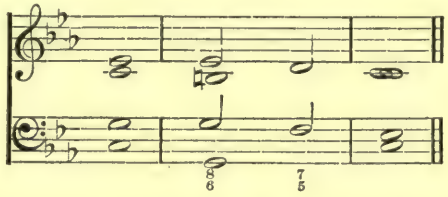
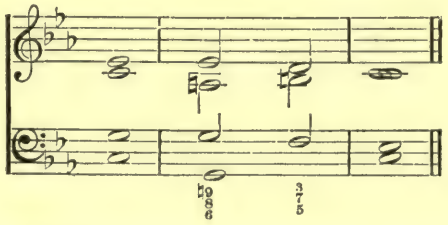
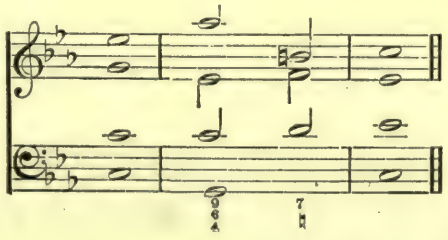
Chords of the Thirteenth.

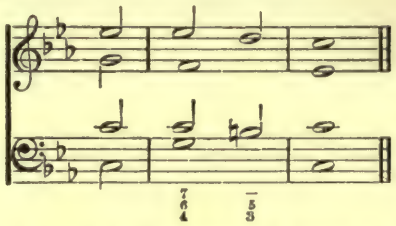
Above the eleventh can be added another third, which is called the thirteenth. This is the last of the series of thirds built above the dominant. It can be taken also on the tonic and supertonic, and may be either major or minor. The minor thirteenth may be freely used in a major key, but the major thirteenth can never be used in a minor key; we shall look first at the dominant minor thirteenth.

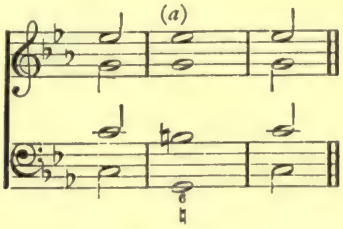
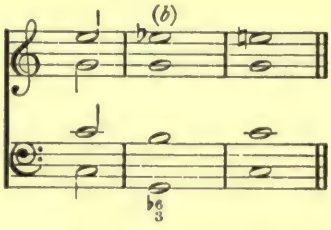
This chord is formed by a successive series of thirds from the dominant root (No. 17).

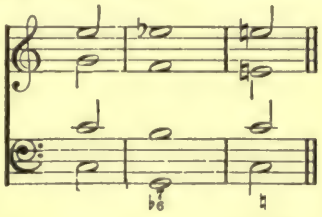
Only a selection of the accompanying notes is used with the thirteenth, but there are cases where the complete chord has been used by composers. An example will be found in Beethoven's Choral Symphony, first bar of introduction to baritone solo, where the opening chord is the following (No. 18). This is the last inversion of the dominant thirteenth in the key of D minor, with the thirteenth, F, in the bass. The chord in its root position would be (No. 19).

No. 17.

No. 18.

No. 19.

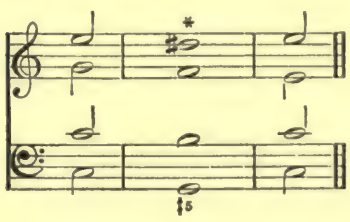
It will be seen that every note of this chord is in the chord as written by Beethoven. This certainly is very exceptional, and in four or five part writing, only certain selections can be made from the chords. We shall now see what are the best notes to choose out of the same, for four or five part writing. In the root position of this chord the notes most commonly taken to

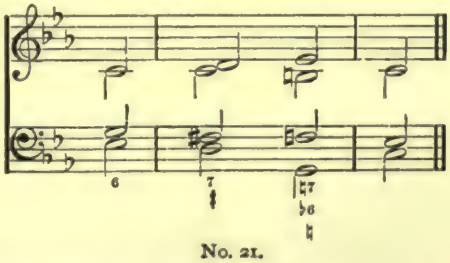
accompany it are those which form the dominant seventh of the key, the note on which the thirteenth resolves being left out. The thirteenth may either resolve on the same chord or on a chord having another root. If it resolve on the same chord, the thirteenth may either descend one degree to the fifth, or it may ascend one degree to the seventh, the chord forming, when resolved, simply the dominant seventh, thus—

The first of these examples shows the thirteenth resolving on the fifth; the second example shows the thirteenth resolving on the seventh. It is generally figured 6. It will be readily seen that, when only the root and third are heard with the thirteenth, the chord is simply the first inversion of the mediant, and is to be considered as a thirteenth, only when followed by a dominant chord or tonic triad. When the seventh is left out, and the thirteenth goes to the fifth, the root should proceed to the seventh at the same time—

The thirteenth may be accompanied by the root and ninth (either major or minor ninth); and when the thirteenth goes to the fifth, the ninth proceeds to the third, and the root goes to the seventh, thus—

The thirteenth may also be accompanied by the ninth and eleventh; when the thirteenth goes to the seventh, the ninth then proceeds to the third, and the eleventh goes to the fifth, as in the following example:—

Sometimes the thirteenth is accompanied by the seventh and eleventh, the thirteenth going to the fifth, and the eleventh proceeding to the third, thus—



This chord of the thirteenth may also be resolved upon a chord having another root, generally the tonic. In this case the minor thirteenth either remains to be the third of the tonic, if the tonic be minor (*a*); or, if the tonic be major, it rises a chromatic semitone to the third of the tonic, thus (*b*)—



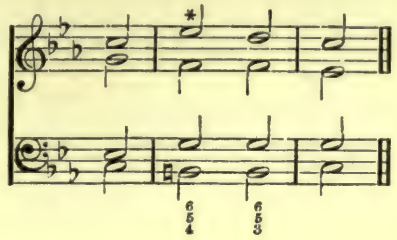
In the first of these cases, the thirteenth is accompanied by the root and third, giving it all the appearance of the first inversion of a chord on the mediant. The seventh should not accompany it in this case, as the seventh would proceed by conjunct motion to the note that is being held on, which is not good. When, however, the minor thirteenth rises a chromatic semitone to the third of the tonic major chord, the seventh may accompany it, thus—

In the case just given it is very common to use the false notation, and to write the minor thirteenth as an augmented fifth from the root, as follows (No. 20). Both the resolution of this chord upon the tonic, and the presence of the F♯, show that the root of the chord can only be G, the dominant of C.

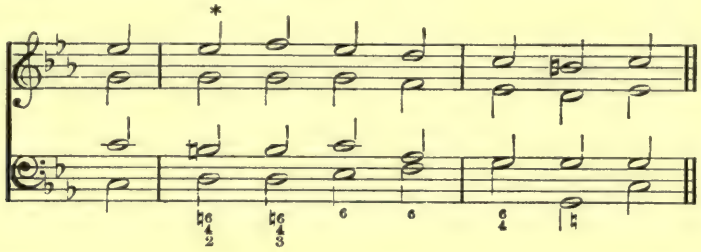
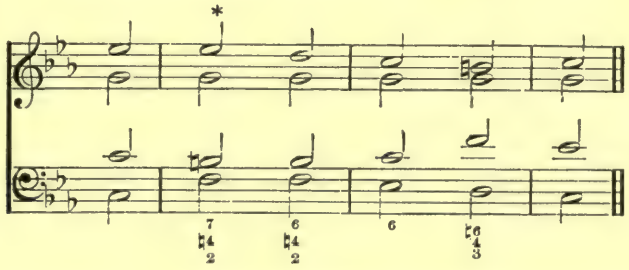
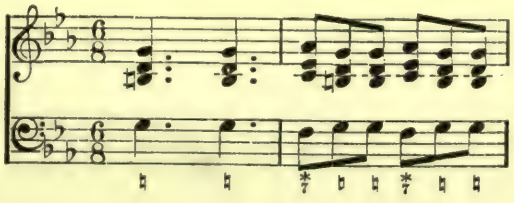


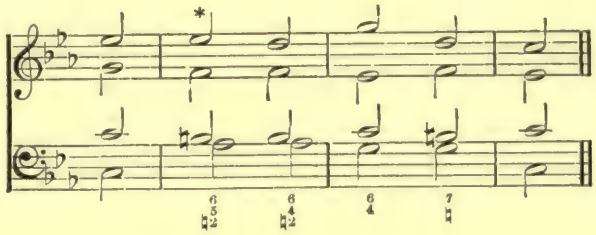
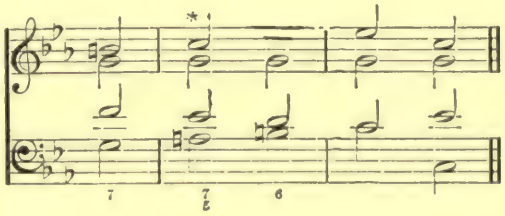
No. 20.

No. 21.

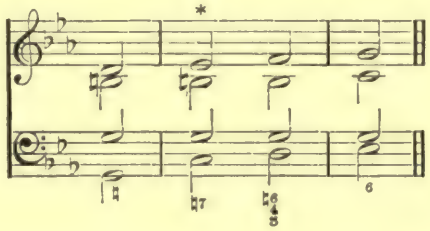
The thirteenth may also leap to the tonic note itself; but the fifth does not usually accompany it when this resolution is taken (No. 21).

The first inversion of this chord has the third in the bass; the resolution of the thirteenth, when on the same chord, forming a chord of the dominant seventh, the note on which the thirteenth resolves being left out, thus—

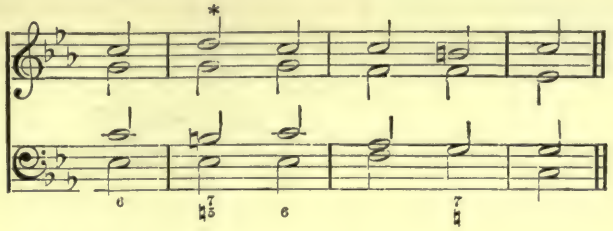
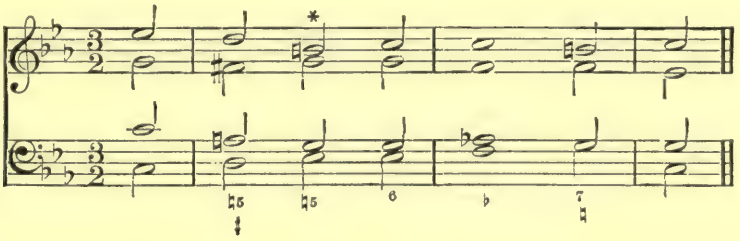


The second inversion has the fifth in the bass, when the thirteenth, accompanied by the root and third, often goes to the seventh, thus—

The third inversion has the seventh in the bass, when the thirteenth, accompanied by the root and third, may be resolved upon the fifth, thus—

The foregoing inversion of the thirteenth, with the seventh in the bass, may be accompanied with the ninth and eleventh, in which position it is practically the essential seventh on the subdominant. The bass, although the seventh, is here free to rise to the root, while the other three notes descend to the root, third, and fifth of the dominant chord. In this case the thirteenth must be below the ninth; for, if above it, consecutive perfect fifths would result. Weber, in his "Der Freischutz," has a fine example of this resolution.

Here the seventh, F in the bass, ascends to the root G; the minor ninth, A♭ in the treble, descends to the root G; the thirteenth, E♭ in the alto, descends to the fifth, D; and the eleventh, C in the tenor, descends to the third, B.

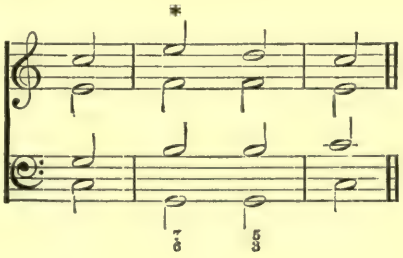
The fourth inversion of the thirteenth has the ninth in the bass, and may be accompanied by the seventh and third.

The minor thirteenth may also be accompanied by the major ninth, eleventh, and root. It has then the appearance of a chord of the seventh on the submediant with a diminished fifth. In modern music this may be used both in major and minor keys.

Here the major ninth, A in the bass, ascends to the third, B; the eleventh, C in the treble, ascends to D, the fifth; the root, G in the alto, remains, and the minor thirteenth, E♭, descends to the fifth, D.

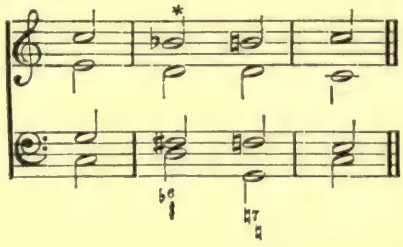
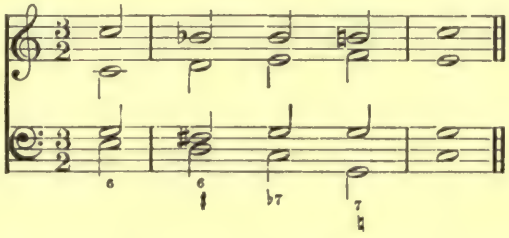
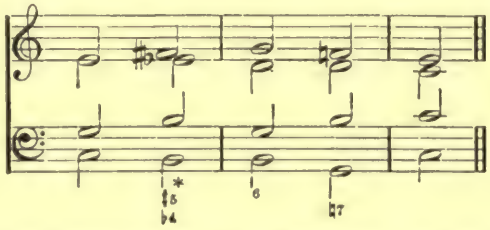
The fifth inversion of the minor thirteenth has the eleventh in the bass, and may be accompanied by the root and third; this chord has all the appearance of a chord of the seventh upon the tonic minor of the key. In this case it is advisable to prepare either the B♮ or the C.

Here the eleventh, C in the bass, ascends to the fifth, D; the minor thirteenth, E♭ in the treble, ascends to the seventh, F; the third, B in the alto, remains, and the root, G in the tenor, remains.

The last inversion of the minor thirteenth has the thirteenth in the bass. It may be accom-

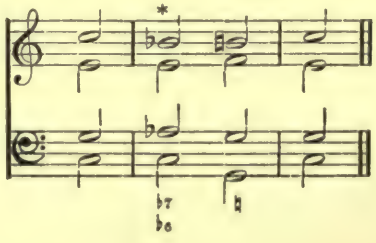
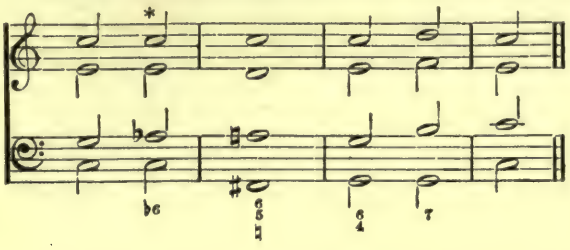
panied by the root third and fifth, or by root and third only. In this latter case it is practically an unprepared chord on the mediant of the key, with augmented fifth.

Here the thirteenth, E in the bass, remains to be the first inversion of the tonic; the fifth, D in the treble, descends to root of the tonic; the root, G in alto, remains to be the fifth of the tonic; and the third, B in the tenor, ascends to the root of the tonic.

In this example only the root and third are used to accompany the thirteenth; the thirteenth, E♭ in the bass, remains to be first inversion of the tonic; the root, G in alto and tenor, remains to be the fifth of the tonic; and the third, B in treble, ascends to the root of the tonic.

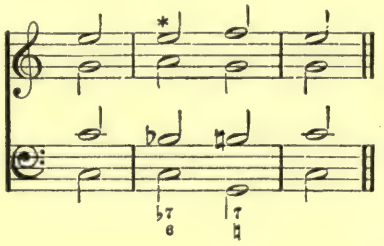
Dominant Major Thirteenth.

This chord is treated in precisely the same way as the dominant minor thirteenth, with the exception that it can only be used in the major key.

Supertonic Major and Minor Thirteenths.

Although not so commonly used on the supertonic as on the dominant, yet the thirteenth can be taken on the supertonic with good effect. When resolved on the dominant, the minor thirteenth rises to third of the dominant.

When resolved on the tonic, the minor thirteenth remains to be the tonic seventh.

The major supertonic thirteenth is very rare; the following is an example:—

Here the supertonic major thirteenth, B in bass, remains to be the third of the dominant; the third, F♯, ascends to the root of the dominant; and the thirteenth, B in the tenor, descends to G, the root of the dominant, and the minor ninth, E♭, descends to D, the fifth of the dominant.

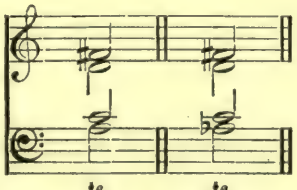
Tonic Major and Minor Thirteenths.

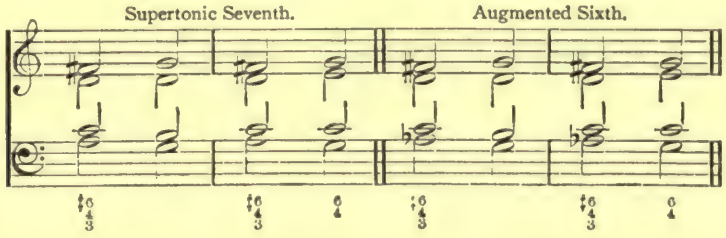
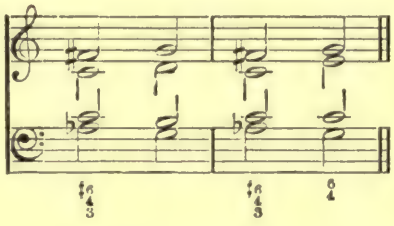
These also are very rare. They may be resolved either on a dominant or a supertonic discord.

In the foregoing example the root of the tonic minor thirteenth, C, is in the bass, and falls to the root of the dominant; the seventh, B♭ in the treble, ascends to B♮, the third of the dominant; the third, E in the alto, ascends to F, the seventh of the dominant; and the minor thirteenth, A♭, descends to G, the root of the dominant. The minor thirteenth, when resolved on a supertonic discord, rises a chromatic semitone to the fifth of the supertonic, thus—

In such an example as the above the minor thirteenth would be often written as an augmented fifth from the root, according to the false notation, that is as G♯, instead of A♭. The major thirteenth can only be used in the major key.

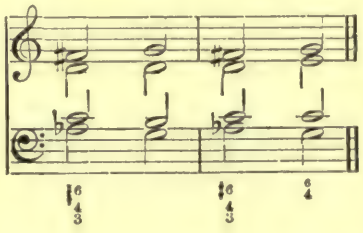


In this example the major thirteenth, A, is in the alto, and descends to G, the root of the dominant; the seventh, B♭, is in the tenor, and ascends to B♮, the third of the dominant; the third, E, is in the treble, and ascends to F, the seventh of the dominant; and the root, C, is in the bass, which falls to the root of the dominant.

Chord of the Augmented Sixth.

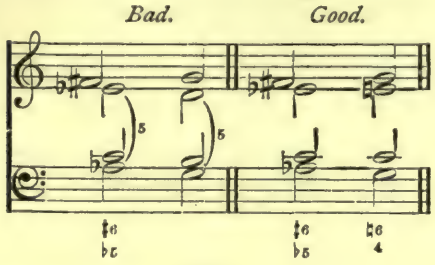
This chord is generally a stumbling-block to young students, and yet it is simply formed from a chord that we now know very well, viz., a chromatic supertonic seventh, or a dominant seventh. If in the key of C we take the chromatic supertonic chord of the seventh, and put it in the second inversion, all we have to do, in order to make it an augmented sixth, is simply to lower the bass note (which is the fifth of the chord), a chromatic semitone, thus—

Supertonic Seventh, and Inversion. Augmented Sixth.

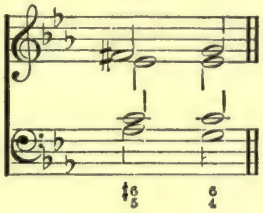
This gives us an augmented sixth on the minor sixth of the key. Most writers consider the lowest note, A♭, as the minor ninth of the dominant, and the other notes as belonging to the supertonic, thus deriving it from two roots, which is practically correct, as A♭ cannot possibly belong to the chromatic supertonic, because A♮ is a characteristic note of that chord. A♭ must, therefore, be the minor ninth of the dominant, while the other notes belong to the supertonic. In all respects, however, this is treated in the same manner as the supertonic chord, the resolutions being precisely the same,—that is, it may resolve either on a dominant root or on the second inversion of the tonic.

There are three forms in which this chord may be used—first, when the supertonic root is omitted and the supertonic seventh doubled: it is then called "the Italian Sixth."

Here the supertonic seventh, C, is doubled in alto and tenor, the supertonic seventh, C in the alto, ascending to D, the fifth of the dominant; and the supertonic seventh, C in the tenor, descending to B, the third of the dominant in the first resolution.

In the second resolution the supertonic seventh, C in the alto, rises to E, the third of the tonic, and the supertonic seventh, C in the tenor, remains to be the root of the tonic. The student will remember, in his former study of the chromatic supertonic seventh, that the treatment of the seventh in the chromatic supertonic was much more free than the treatment of the seventh on any other chord. The second form of the augmented sixth has both the supertonic root and the seventh present. This is called the "French form."

Here, in the first resolution, the supertonic root, D, remains to be the fifth of the dominant; and the supertonic seventh, C, descends to B, the third of the dominant.

In the second resolution the supertonic root, D, ascends to the third of the tonic; and the supertonic seventh, C, remains to be the root of the tonic.

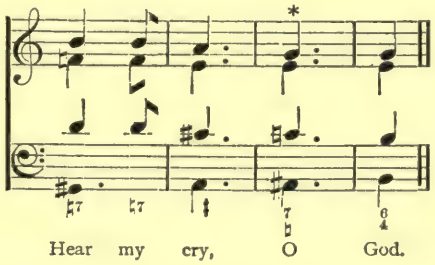
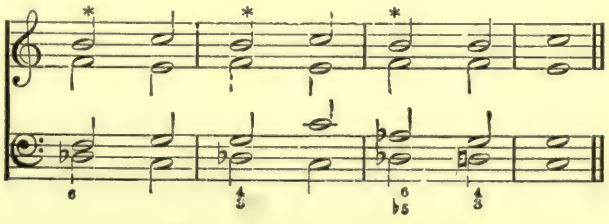
The third form of the augmented sixth has the seventh and the minor ninth of the supertonic present, the supertonic root being omitted. This is called the "German form." In this case, the resolution is only on the second inversion of the tonic, as the resolution directly on the dominant would produce consecutive fifths (No. 5). In the first resolution the super-



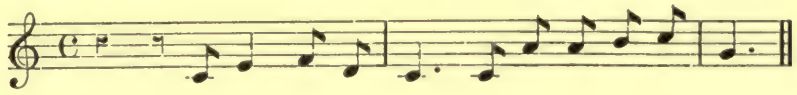
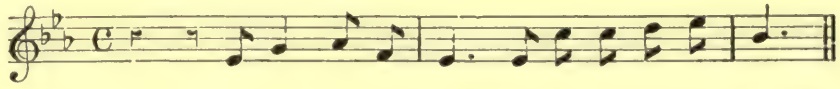
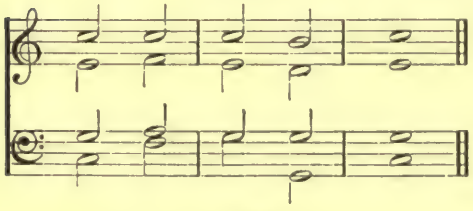
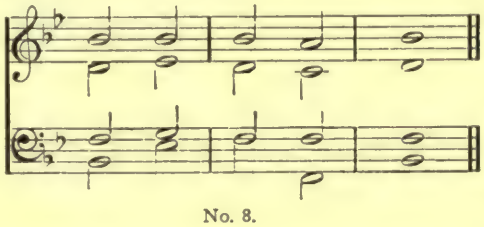
No. 5.

No. 6.

tonic minor ninth, E♭, proceeds to D, the fifth of dominant, thus making consecutive fifths with the bass.

In the second resolution the supertonic minor ninth, E♭, ascends by a chromatic semitone to E♮, the third of the major tonic. In the minor key the supertonic minor ninth, E♭, would remain to be the third of tonic (No. 6).

It is very rarely that the two notes which form the augmented sixth are inverted as a diminished third. There is a very effective use made of the inversion by Mendelssohn, in "Hear my Prayer," fifteen bars before the recitative.

Another effective example will be found in Barnby's popular part song, "Sweet and Low." As a rule, however, the student should avoid using it except for very special effects. The second inversion of the dominant seventh, with an arbitrarily flattened fifth, may also be used in the same manner as the chromatic supertonic, but it is very much less common. This gives us an augmented sixth on the minor second of the key.

In the minor key it should not resolve on the common chord of the key note. In all other respects it is treated in the same manner as the augmented sixth formed by the chromatic supertonic with flattened fifth. Most writers consider the lowest note, D♭, as the minor ninth of the tonic, and the other notes as belonging to the dominant. The same reasoning which was applied to the augmented sixth, formed from the chromatic supertonic discord, applies in this case also. The D♭ cannot possibly belong to the dominant, because D♮ is a characteristic note of that chord. D♭ must, therefore, be the minor ninth of the chromatic tonic discord, while the other notes of the augmented sixth belong to the dominant.

Transposition.

Transposition is simply altering the key or pitch of any particular piece; as, for example, if vocalists with low set voices wished to sing a song originally written for high set voices, or *vice versâ*, they would transpose it into a key more suitable for their voice.

A high set voice wishing to sing the previous passage would probably transpose it into the key of E♭, a minor third higher, thus—

Or take the following chords (No. 7); transposition would take place if we wrote them in

No. 7.

No. 8.

another key (No. 8). This would be a transposition from the key of C into the key of B♭, one whole tone lower.

[*To be continued.*]

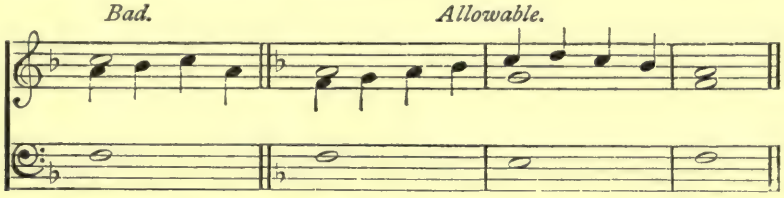
COUNTERPOINT.

By JOHN ROBERTSON, Mus. Bac., Cantab.

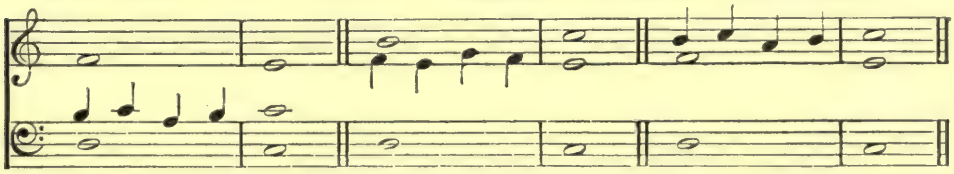
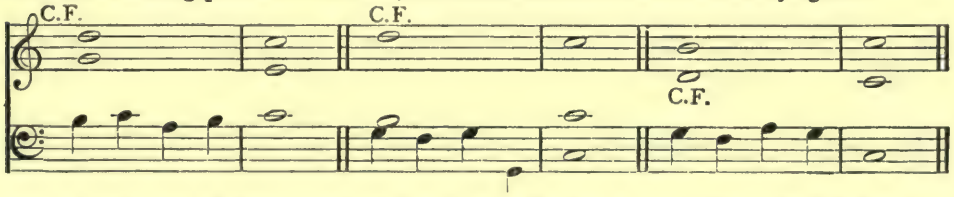
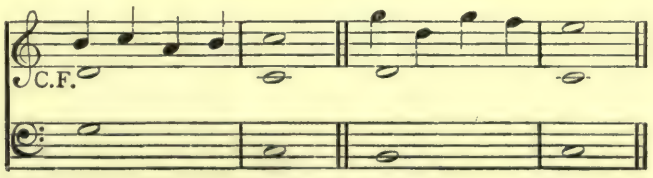
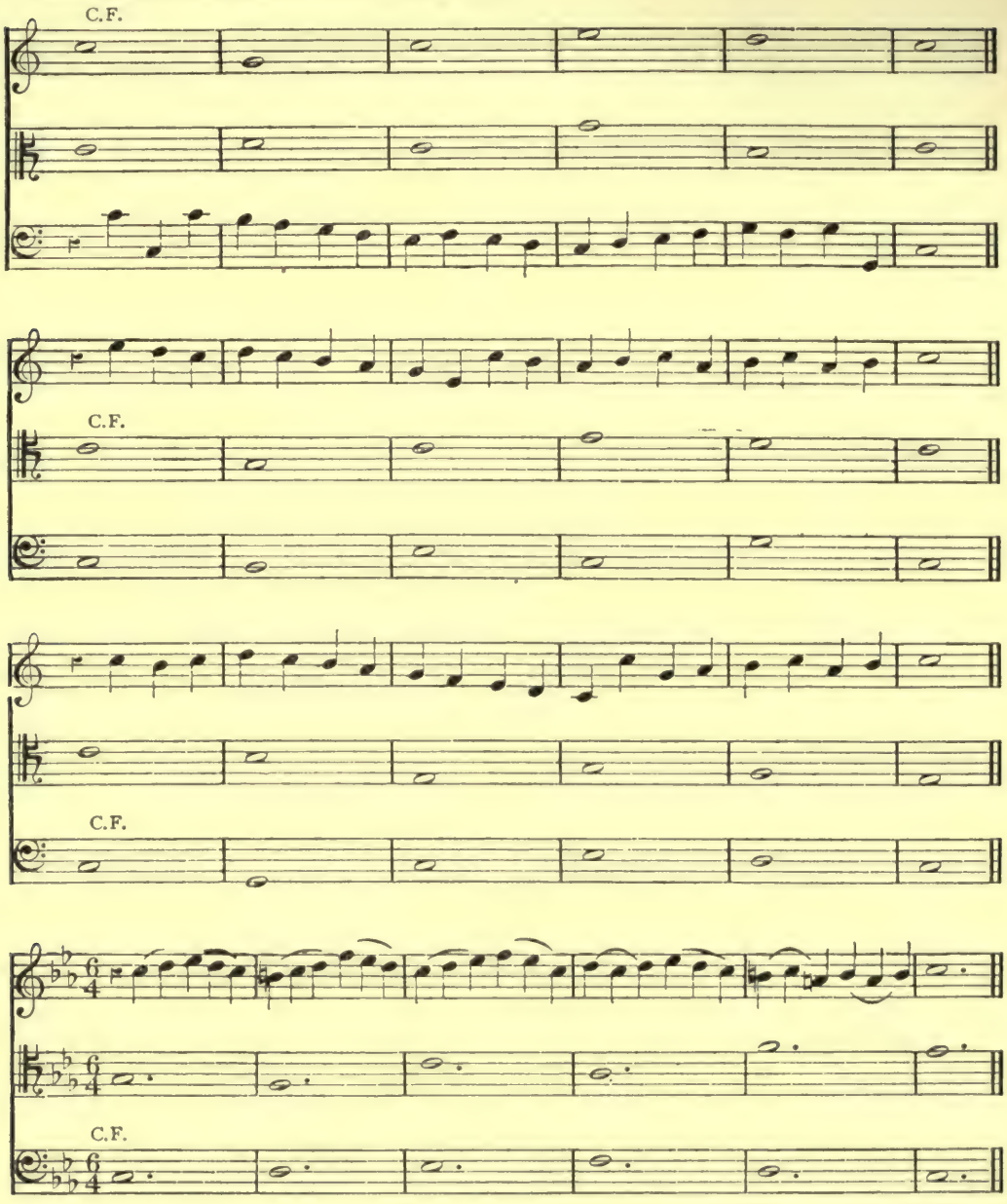
(*CONTINUED.*)

Third Species of Counterpoint in Three Parts.

All the rules that regulate the previous species hold good here. Do not move by step to the unison, unless when the parts are crossing.

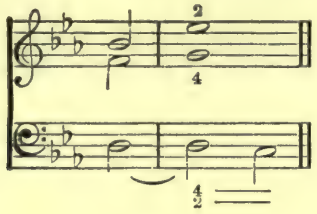
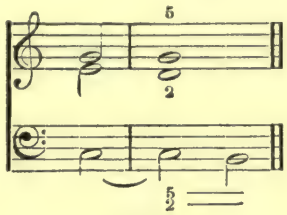


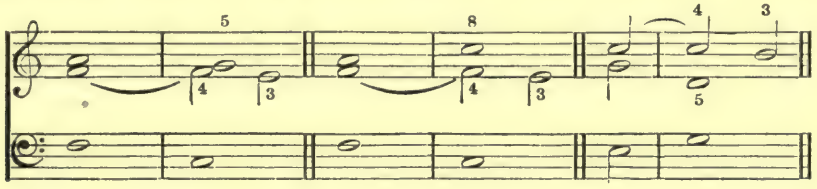
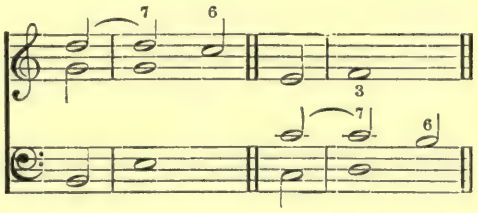
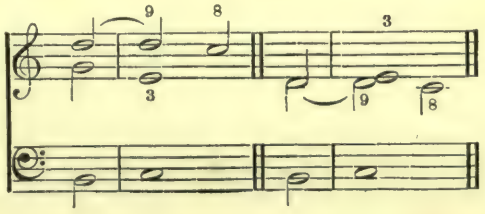
The complete chord should be heard in every bar, and if possible, at the beginning or accented part. A note, although consonant with the subject, if it does not belong to the prevailing chord of the bar, must be treated as a dissonant passing note, and approached and left by step of a second.

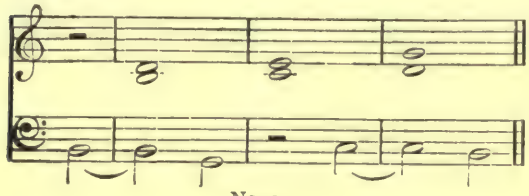
When the subject is in the bass, the following forms of cadence would be good:—

When the moving part is in the bass, the cadences shown here are always good—

When subject and moving notes are both in upper parts, the following may be used:—

Examples of this species will now be given.

Fourth Species of Counterpoint in Three Parts.

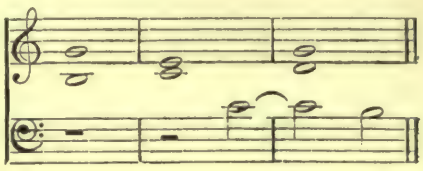
As all the rules given in two part counterpoint generally apply in three parts, it remains only to show how the third part is to be introduced in syncopated passages. The additional part will be in the first species, the same as the Canto Fermo; and both parts will be at the moment of syncopation, in concord with the resolution of the suspended discord. Care, however,

must be taken that the note of resolution, or its octave, does not appear in any other part during the suspension except the ninth suspending the octave. Only chords in their root, or first inversion, may be employed; the second inversion of chords is not available.

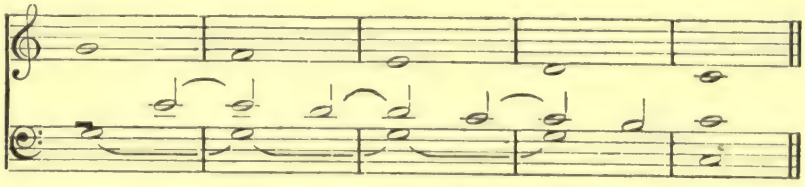
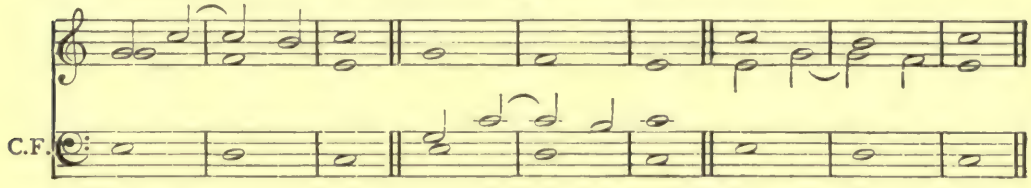
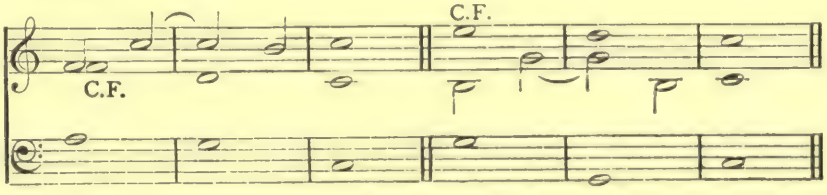
All the discords used in two par counterpoint are available here, namely, the discord of the second, the fourth, the seventh, and the ninth. The discord of the second, may be accompanied either by the fourth, or by the fifth, and can occur only in the lowest part. When accompanied by the fourth, it is simply the case of the root of the chord being kept back by the suspension, (No. 1); and when accompanied by the fifth, it is the third of the chord delayed in the bass (No. 2).

No. 1.

No. 2.

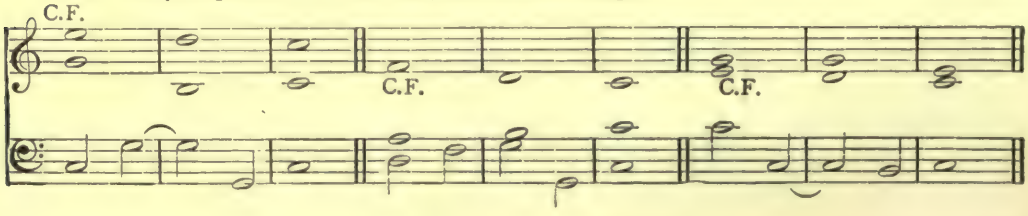
The discord of the fourth, may be either in a middle or higher part, and should be accompanied with the fifth or octave: this also is the third of the chord delayed.

The discord of the seventh, can be in any of the two upper parts, and is accompanied by the third from the bass note, and resolved upon the sixth from the bass note. This is simply the first inversion of a chord, with the root delayed in an upper part.

The discord of the ninth, should be accompanied by the third, and resolved upon the octave. It may be placed in a middle or higher part. This is just the common chord in its root position, with the root in an upper part held back.

When the subject will not admit of syncopation, the second species may be used, or even a rest introduced; but this rest, if introduced during the course of the exercise, should not exceed half a bar (No. 3). At the beginning of an exercise, we may even begin the syncopations on the second half of the second bar, if it will save an awkward progression, thus (No. 4).



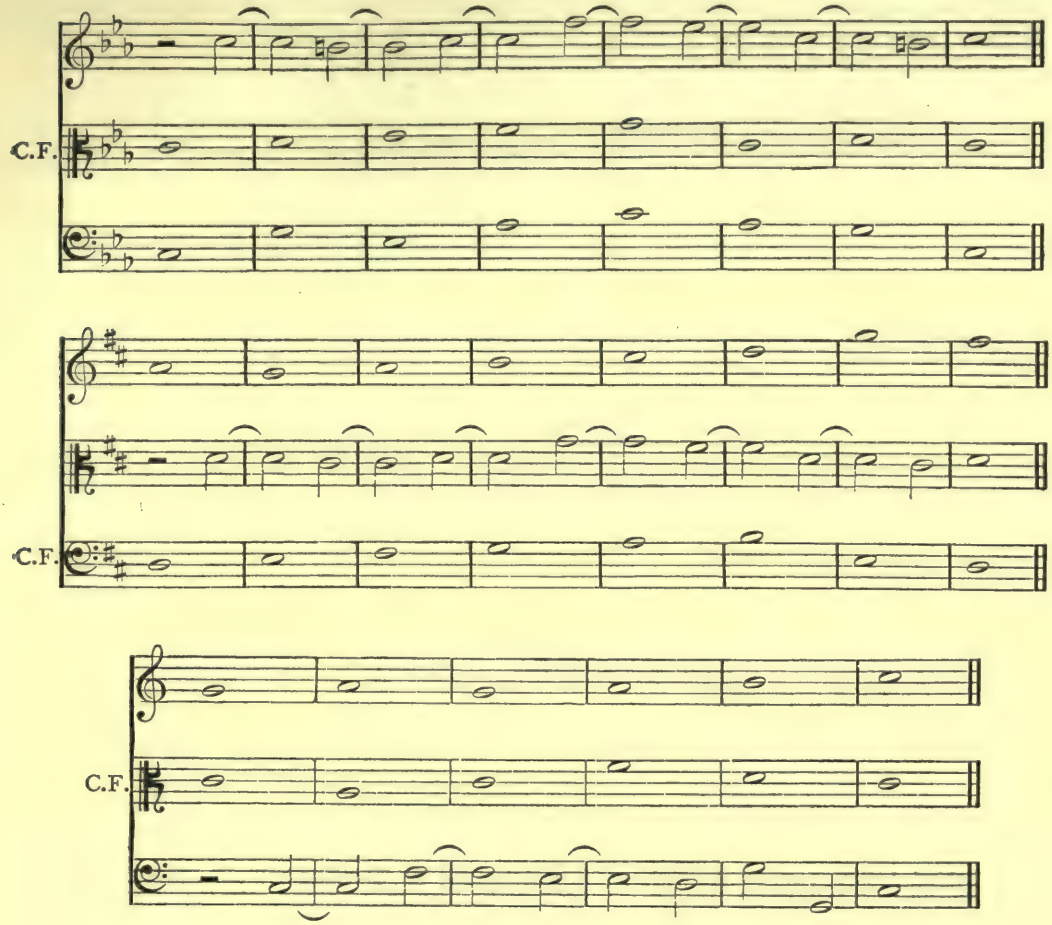
No. 3.

No. 4.

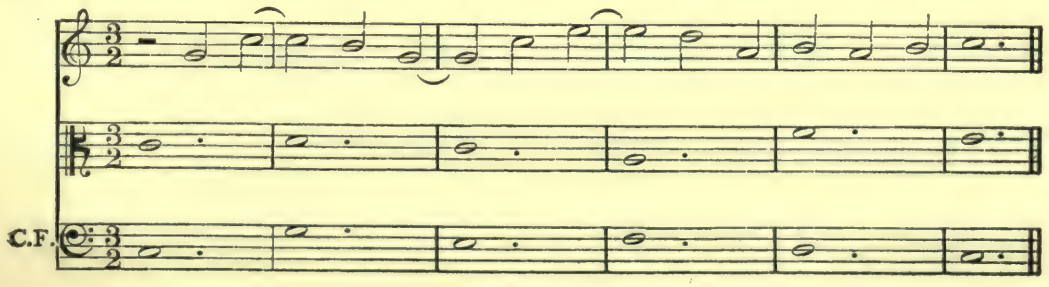
If what is called a "pedal" be used in the bass, that is, if one note, generally the dominant, be held on for several bars, a discord may be prepared and resolved by another discord.

The first discord on the pedal must be prepared by a concord, and the last discord must be resolved on a concord. During the course of a pedal, the part immediately above the bass may be dissonant with it; but this part must be considered the real bass to the upper parts, and subject to all the rules.

When the subject is in the bass, the following cadences are available:—

When the subject and syncopations are in upper parts, the cadences here given are available, but the first is best.

When the syncopation is in the bass, use the following:—



In the second example of the last illustration the syncopation is broken, in order to get a full chord at the beginning of the bar, and thus secure a complete cadence.

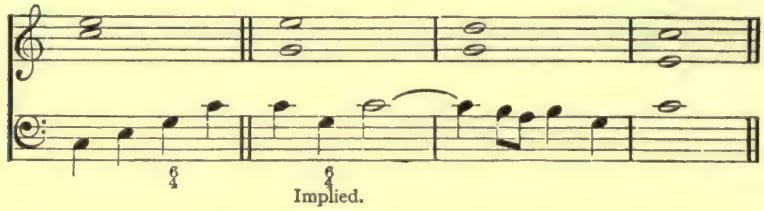
Some examples of this species in three parts will now be given.

This species in three parts may also be written in triple time, an example of which is given as follows :—



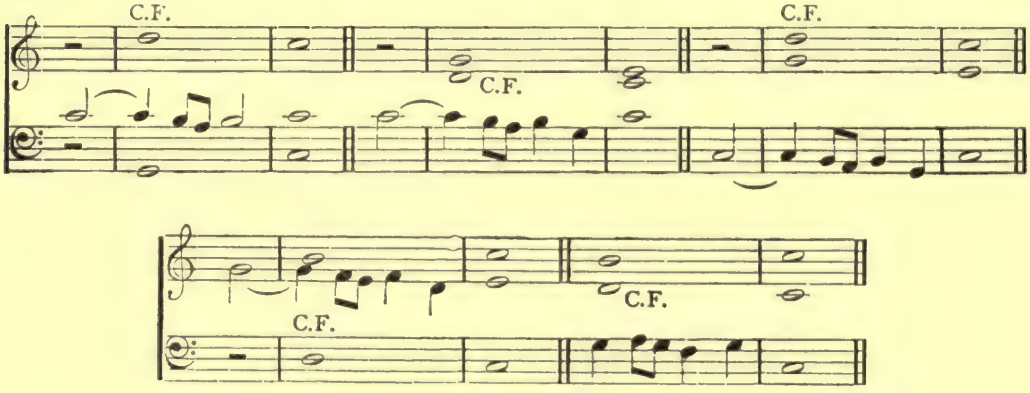
Fifth Species of Counterpoint in Three Parts. Florid.

The rules already given are sufficient to guide the student through this species in three parts, and very little requires to be added. A second inversion can be used in an arpeggio passage, provided it occurs in the middle, and not at the extreme parts.

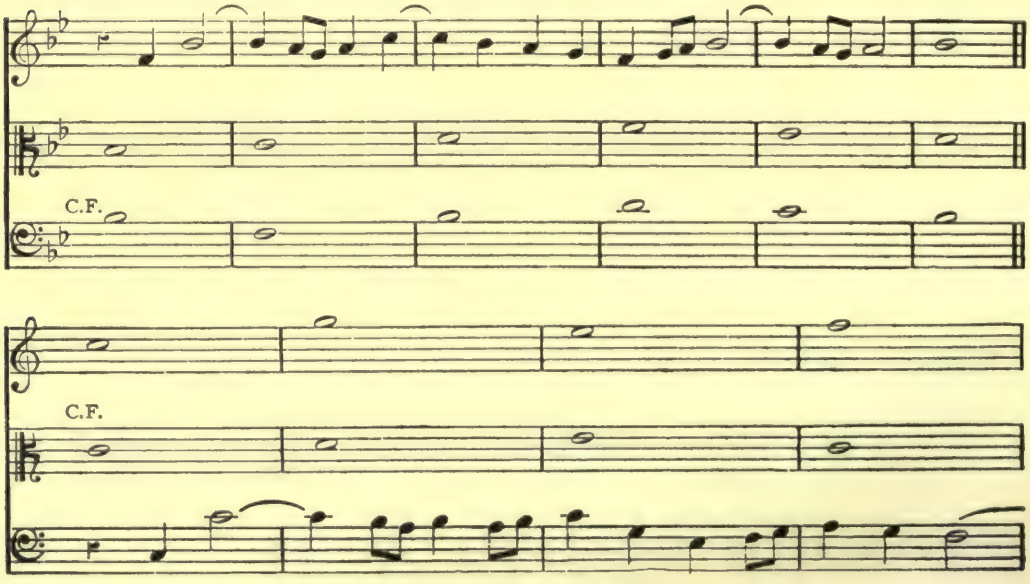
A note may leap to an implied $\frac{6}{4}$ provided the 4 is not in the chord.

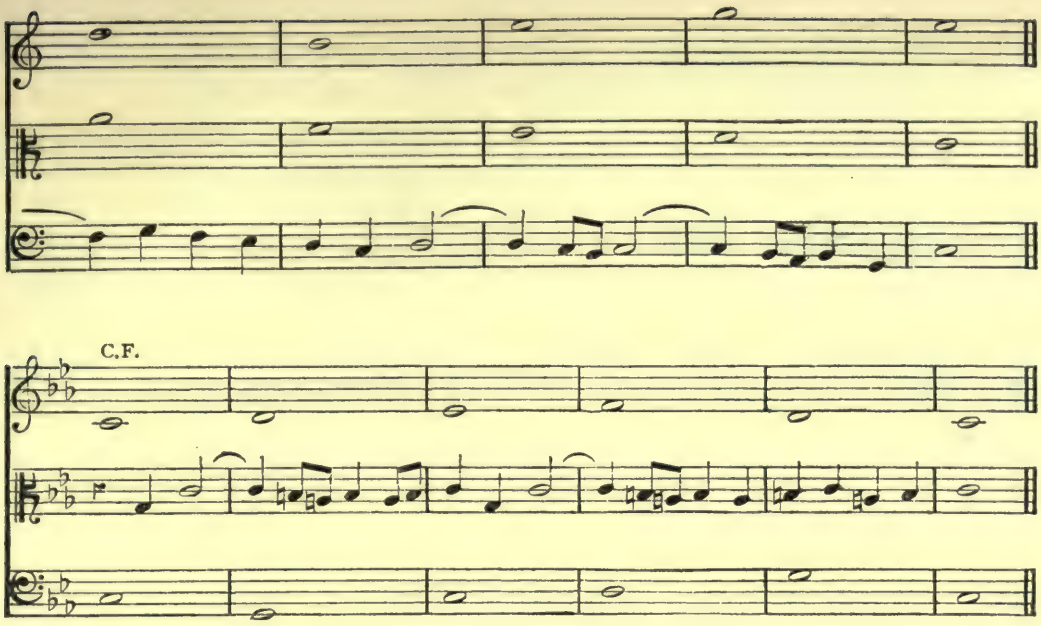


The best forms of cadence, are those which are formed by varying the fourth species, thus—



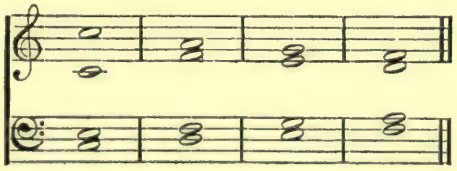
A few examples of this species in three parts will now be given.

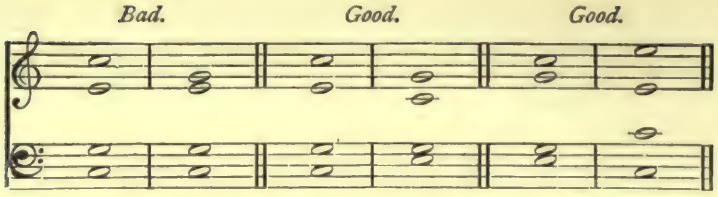
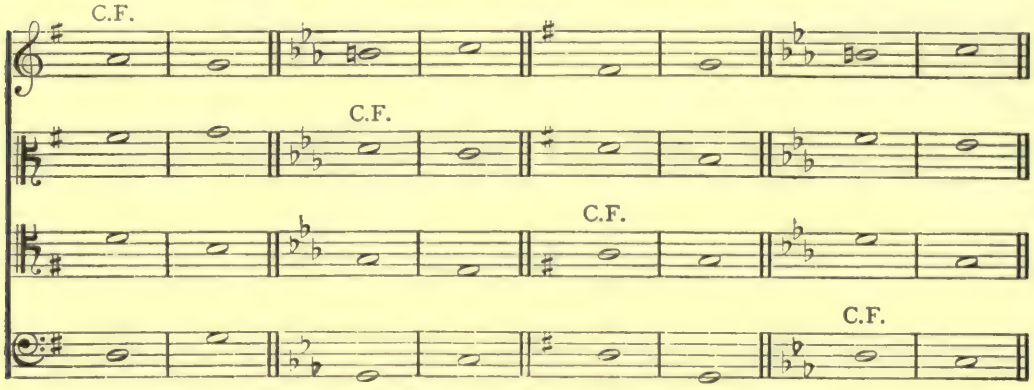
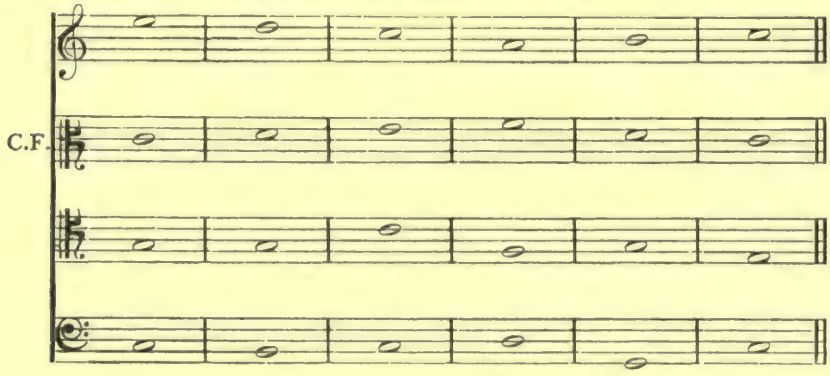
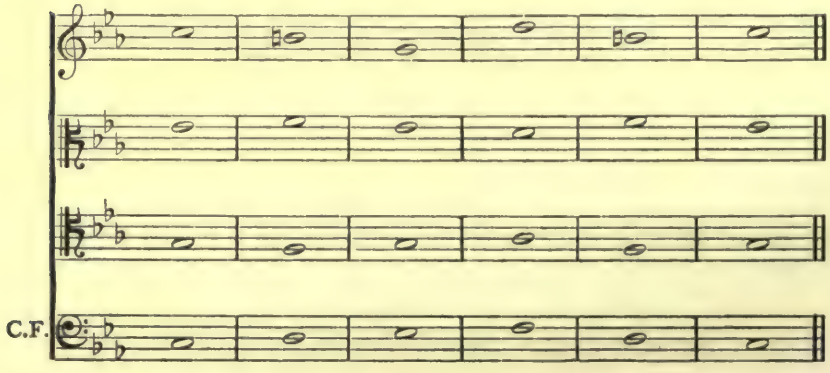




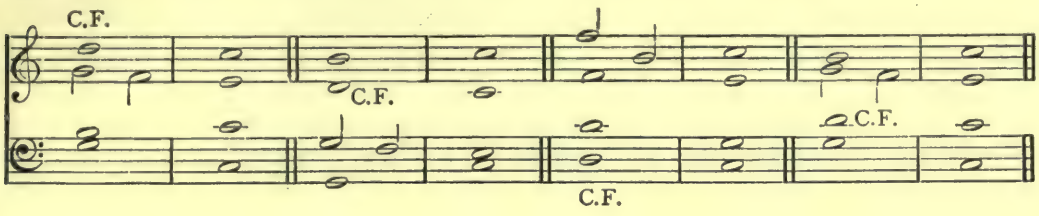
First Species of Counterpoint in Four Parts.

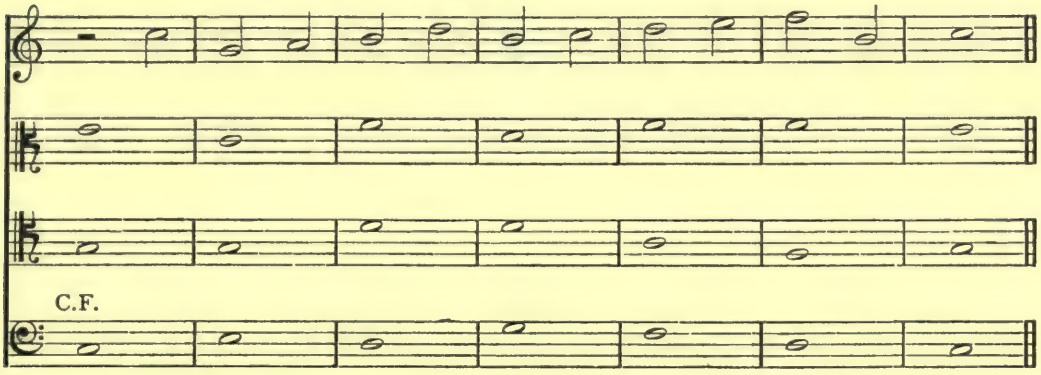
In counterpoint of *three* parts, we have been dealing with the triad alone, that is, with a chord of three parts only, but in counterpoint of four parts, there is another note to be added to the harmony; and, the same triads falling to be dealt with, it is clear that one of the notes must be doubled. The best note to double is the root; the next best note to double is the fifth; and the least advisable one, if the chord be major, is the third. If the chord be minor, the third may freely be doubled. When the chord is incomplete—which sometimes will necessarily be the case—two of the notes will require to be doubled, or it may even be required to triple one of them; but this, during the course of an exercise, should only be resorted to in difficult situations. The first bar may begin with the octave or unison, but a complete chord should be employed, if it can be done without causing an awkward progression to the second bar. The parts should be kept as equidistant as possible, although a wide distribution of the inner parts, when it gives smoothness to the melody and moves in effective contrary motion, is quite permissible.

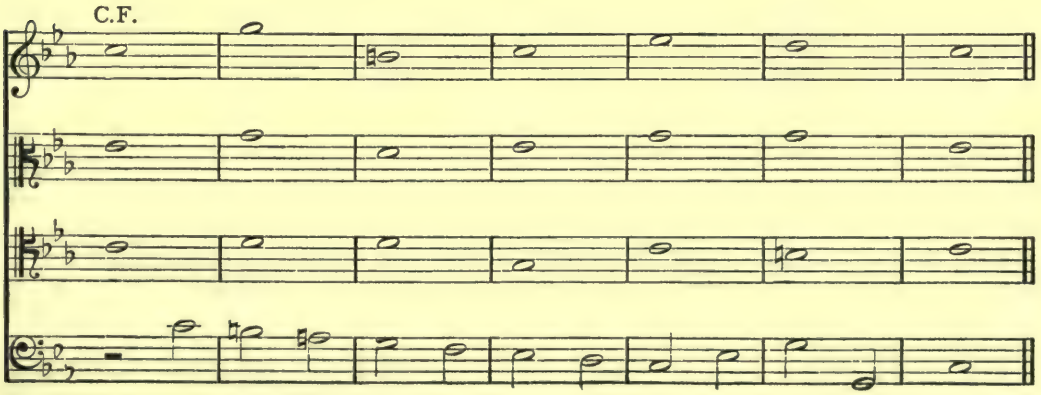


When the same chord is employed in two successive bars, all the notes should not remain in the same position: three of them, at least, should move to a different note of the same chord.

As it is the melodic flow of each part, that constitutes the real difference between harmony and counterpoint, it will, therefore, often be advisable to leave out one of the notes of a chord, rather than have a repetition of the same note, as in the above example. The cadence in four parts may be as follows:—

One or two examples of this species in four parts will now be given.



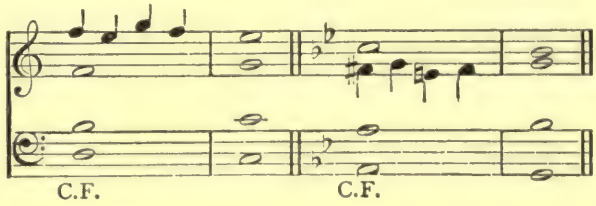
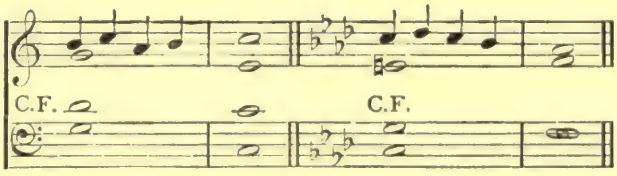
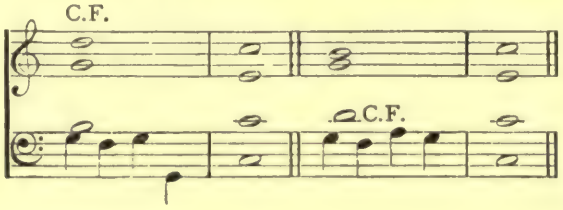
Second Species of Counterpoint in Four Parts.

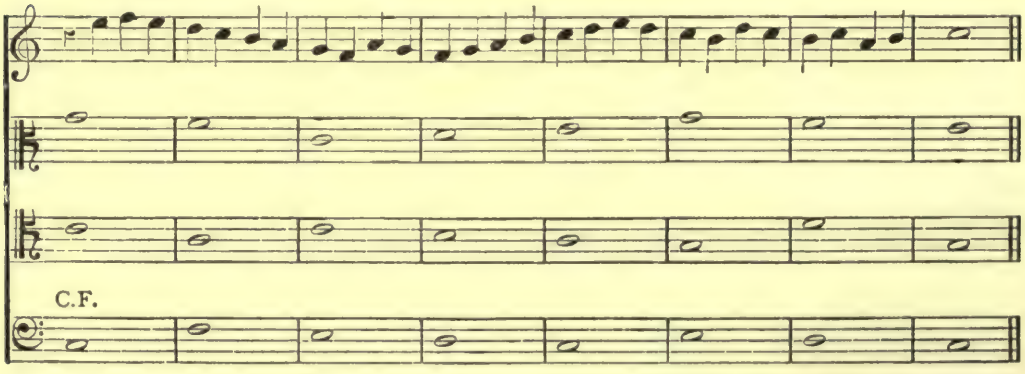
The rules laid down for three parts are all binding here. The main difference lies in the cadence. We have an opportunity, in four parts, of using the dominant seventh as a passing note.

The following are some illustrations of the second species in four parts :—

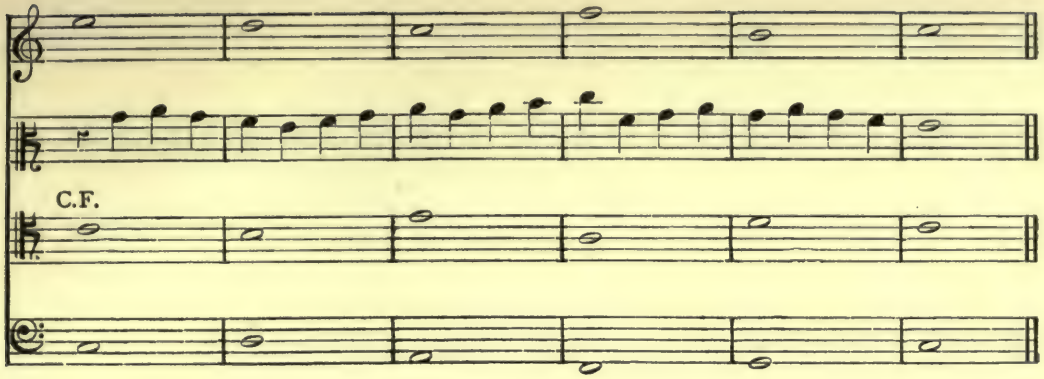
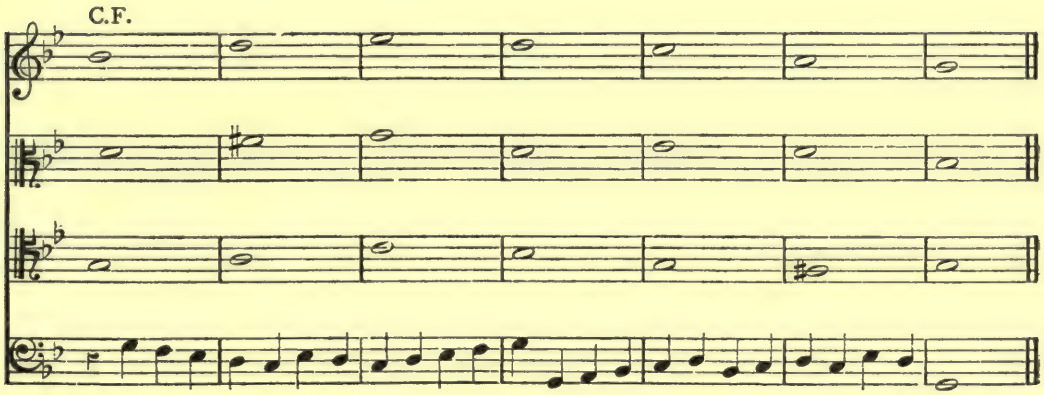




Third Species of Counterpoint in Four Parts.

All the rules for three parts are held binding in four parts. The best cadences are as follow. When the subject is in the bass the following are good:—

When both subject and moving notes are in the upper parts, either of the following forms is good:—

When the moving notes are in the bass, the cadences which follow are always good:—

The following are illustrations of this species:—





[*To be continued.*]

IMITATION, CANON, AND FUGUE.

By JAMES SNEDDON, Mus. Bac. Cantab.

CHAPTER I.

Necessity for previous Musical Knowledge. The "Place" in Music of Imitation. Direct Melodial Imitation. Imitation "strict" and Imitation "free." Free Imitation of one Melody by another. Hints for working Imitations. Keys, Intervals and Chords to be employed. Imitation by Contrary Motion. Canonical Imitation. Imitations on a given Theme, and on a Chorale. The "Round," and how to write it. Importance of this study.

1. In preparing the following lessons and exercises on canon and fugue, it has been taken for granted that the student is thoroughly familiar, both as regards theory and practice, with harmony, so far at least as is implied in a knowledge of suspensions, and also some of the commoner forms of the fundamental discords. Acquaintance with, and some facility in working the five varieties or species of simple counterpoint, and of double counterpoint in the eighth, the tenth, and the twelfth, is also absolutely necessary here; for in the subjects now under discussion, musical skill and dexterity in construction, in connection with each and all of these, find ample opportunity for display. The acquirements just mentioned should be followed by a long-continued study of that which it is now our pleasing duty to endeavour to explain, viz., the various forms of

MUSICAL IMITATION.

2. The importance of imitation in giving coherence, variety, and point to a musical composition has been more than once touched upon and exemplified in the present educational course. In the works of able composers, imitation is often so clear and apparent that "he who runs may read;" but when mind and eye, hand and ear, have gone through a proper course of training, every page reveals imitative devices which, for their conception and proper carrying out, demand mental qualities of the very highest order. In the seeming simplicity of many of these imitations lies their greatest beauty. They are frequently, indeed, *generally*, so natural and seemingly easy, that one would have great difficulty in imagining the music to be otherwise; but it is in this very *ease* that a Bach or a Handel finds opportunity for the exhibition of the highest form of musical genius.

3. Direct melodial imitation between the measures or sections of one and the same melody may be described as the simplest and most frequently used of the many forms of musical contrivance. (See vol. ii. page 26, par. 43, and the exercises that follow.) Thus a melody may be made self-imitative (1.) in regard to its steps or leaps, as—

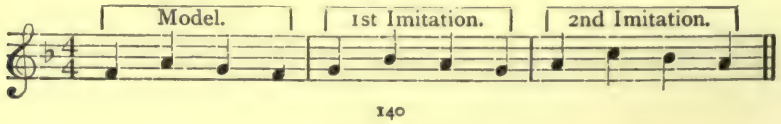
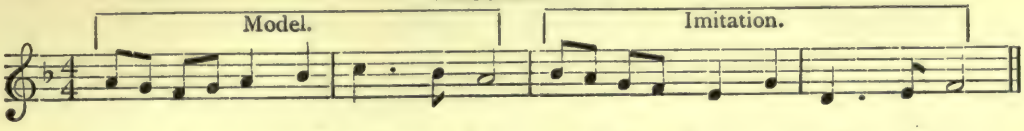
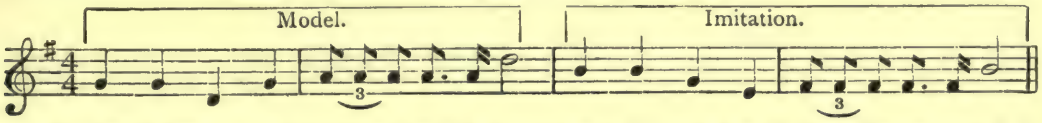
Illustration 1.

in which the first four pulses are imitated by the second four, *one step higher*, the second series of pulses being, in turn, imitated by the third; or (2.) the imitation may be rhythmical only, as—

ILLUSTRATION 2.



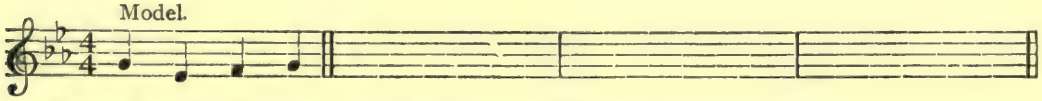
or (3.) it may be partly melodic and partly rhythmic, as in the following extract from Gounod : —

ILLUSTRATION 3.



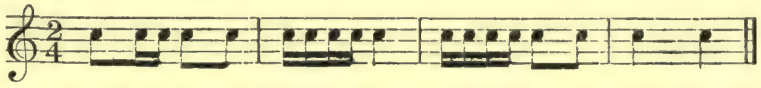
As already known to the student (vol. iii. page 26, par. 71) the first of these illustrations is in the nature of a melodic sequence, *free as to interval;* that is to say, it is in the *general form*, not in the *exact intervals* of the model, that imitation takes place. Except in the case of the octave or unison, any imitation *strict*, or *exact as* to *interval*, nearly always induces more or less of transition or modulation: sometimes both require to be introduced. All imitations may therefore be said to arrange themselves, as belonging to one or other of two classes, namely, *strict* and *free*.

Ex. 1. Write two sequential imitations (*free*) of the following model, one *step higher in each case*, adding a cadence to finish :—



Ex. 2. Re-write the same, *strict*, and note the difference between 1 and 2.

Ex. 3. In different keys, and beginning at different scale positions, write three or four melodies, keeping to the following rhythm :—



Ex. 4. Write in key D a new melody on the rhythm employed by Gounod, as shown in illustration 3.

3. *Direct imitation* of one melody by another or by others, at a certain interval or intervals above or below, and after a certain number of pulses, may be considered as coming second in simplicity and frequency of use. (See vol. i. page 74, par. 30.) In such an imitation any particular interval need not always be replied to by one even of the same name. As in the case of a fugal answer (to be explained later), it will often be found sufficient—as in the exercise in vol. i., to which attention has just been called—if the *tonic* is answered by the *dominant* and *vice versâ*. The imitating intervals most frequently chosen are (1) the fifth above, (2) its inversion, the fourth below, and (3) the octave or its *extension*, the fifteenth. (See vol. ii., page 32, Exercises 62 and 63.) For imitation in the octave (or unison) study carefully the little piece by Mozart, vol. iii. page 33.

Ex. 5. Continue the following, *strict*, and a fourth below, making the exercise eight measures long, and finishing with a tonal or tonic cadence.

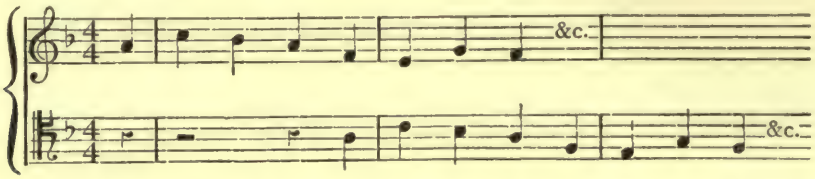
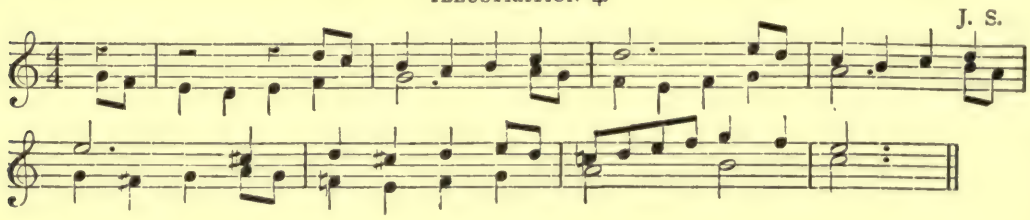
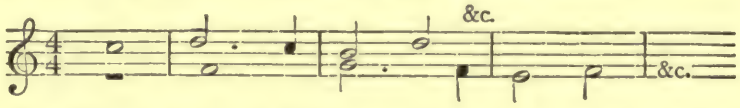
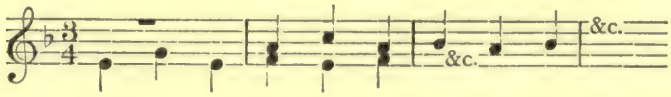
Ex. 6. Continue the following, *strict*, an octave below, making the exercise eight, or ten, or twelve measures in length.

The following illustration, in which the imitation is a fifth above, *strict*, for five measures, may farther serve as a model for working the foregoing, and the exercises which are to come :—

ILLUSTRATION 4.



4. In working, or composing two-part imitations (and this will, meantime, be found quite difficult enough), whether these parts be strict or free, the following hints will be found useful by the earnest student :—(1.) Let the part which gives out the model, harmonise, *measure* by *measure*, the imitation of itself contained in the other part ; (2.) bear in mind that what is good in one set of chords, or in one key, will, in all probability, be good in another set of chords, and, *certainly*, good in any other key ; and (3.) aim as far as possible at having *clearness of chord*, obeying, as often as you can, the contrapuntal rule which admits of only one chord in a measure. In quadruple time *two chords* may occasionally be allowed ; but more than two, whatever the kind of time, will seldom be found effective. The second of the hints just given suggests what has been called " the easy sequential style ;" but this must not be indulged too much. Two, or at most three, repetitions of a sequence will, in general, be found as much as the ear can appreciate.

Ex. 7. (*a.*) Continue, as in Ex. 6, the following imitation a fifth below *strict* as to intervals, for, at least, four measures, with additional matter for cadential purposes :—

Ex. 7. (*b.*) Continued as before the following, with the imitation in the fourth above :—

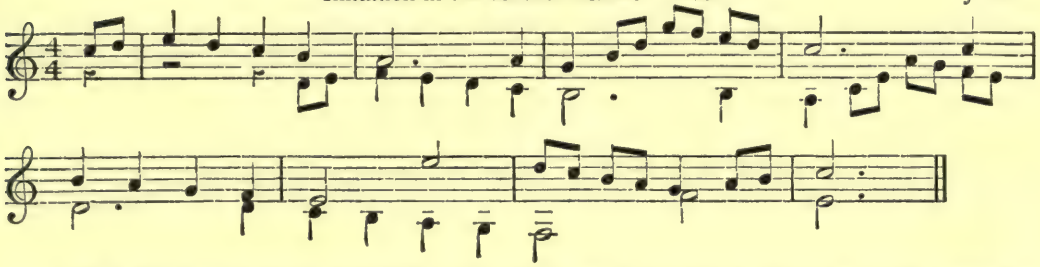


5. It will now, it is hoped, be realised that in constructing *strict* imitations, with the fourth and fifth, above or below, considerable attention has to be given so as properly to maintain the tonality of the piece. Transitions, or modulations to nearly related keys, are quite admissible, and even advisable ; for, if they are properly introduced and quitted, the general effect is thereby much enhanced ; but it should be remembered that, the further we go out from the original key, the longer must be the journey in returning. Hence it is that with imitations (or

canons) in thirds and the inversions of thirds, which are sixths, and seconds and their inversions, namely, sevenths, *freedom as to interval* is almost invariably employed. To do anything else would, in general, result in a setting up of *two keys at one time*, and by most musicians this is considered the unpardonable (musical) sin, although Wagner and some of his imitators are charged by certain critics with committing it over and over again. The student would, meantime, do well to avoid even the appearance of this error—for so it must still be considered.

6. For imitative purposes the major and minor intervals, viz. (seconds, thirds, &c.), are less used than the perfect intervals, chiefly, perhaps, for the reason that *replies* nearly always suggest minor chords where major are expected or, at least, desired. Where, however, the "one chord in a measure" rule is observed, and major and minor chords appear alternately, the effect, so far from being bad, becomes really beautiful, *e.g.*—

ILLUSTRATION 5.

Imitation in the seventh below. Free. J. S.

7. The major and minor intervals, when employed in imitation, offer, as a rule, more frequent opportunities for the introduction of properly prepared and resolved discords, than can be obtained from those intervals which are known as "perfect." Suspended seconds and sevenths, more particularly (than which there is nothing more effective), can here be introduced in abundance. These suspensions impart an idea of continuity, and lend an interest and a piquancy to the music, which can be got from no other source.

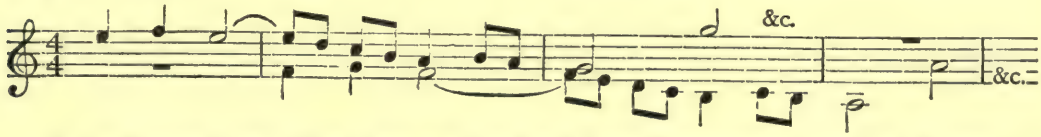
Ex. 8. Continue, as in previous exercises, the following imitation in the seventh below, free as to intervals :—

8. An imitation in the third below will be found pretty fully worked out in vol. ii. page 33, Ex. 66. Being written in double counterpoint, that little piece might be transposed into another key, and the parts inverted. By going through this process, an illustration would be furnished of an imitation in the sixth above, thus :—

ILLUSTRATION 6.

Imitation in the sixth above.

All, or nearly all, the foregoing exercises and illustrations might be similarly treated, *i.e.*, the fourth below, inverted and transposed, could be worked as an imitation, in the fifth above, and *vice versâ*, the seventh below as a second above, and *vice versâ*. To save crossing of the parts,

however, the seventh would frequently require to appear as a ninth, the fifth as a twelfth, &c., in the inversion.

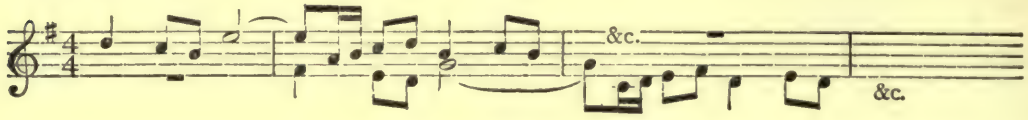
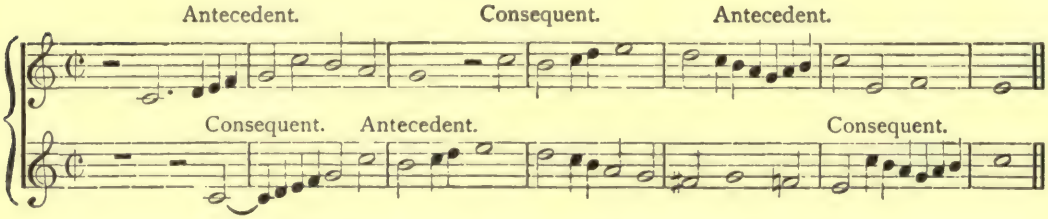
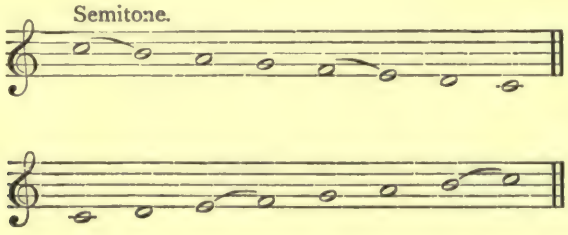
Ex. 9. (*a.*) Continue the following imitation in the sixth below, *free*, twelve measures, in double counterpoint in the eighth; (*b*) invert and transpose so that the imitation appears as a third above.

9. The part which gives out the subject need not always, in the same piece, perform the functions of leader or antecedent; the imitating part, or consequent, may in its turn give out a subject, and become in turn the antecedent, or part to be imitated. In the interests of variety, indeed, this frequently becomes a necessity. The following illustration, borrowed from Cherubini, may serve as a model:—

ILLUSTRATION 7.



10. Imitation by Contrary Motion is frequently employed by the ancient contrapuntal school of composers. In the construction of fugues, especially, this method of imitation is often of great service, and conducive to excellent effect. There are various forms in which it may be used, and imitations, free as to interval, or strict as to interval, can be brought about by contrary, almost as easily as by direct imitation.

11. For *free* imitation by contrary motion the plan adopted most frequently, perhaps, is simply to put the descending against the ascending scale; which, in working out, causes every ascending or descending interval in the *antecedent* to be answered by a corresponding descending or ascending interval in the consequent, thus—

ILLUSTRATION 8.

It will be seen that the semitones do not come against each other, therefore the imitation must be free as to interval. The following may serve as an example of the working out of this scheme, and the student may either invent exercise-subjects for himself, or imitate in this way some of those which have already appeared:—

AUGUST MANNS

SIR A.C.MACKENZIE

SIR J. BARNBY

HENSCHEL

DVORÁK

Great Musicians

PLATE VIII

F. JENKINS, HÉLIOG, PARIS

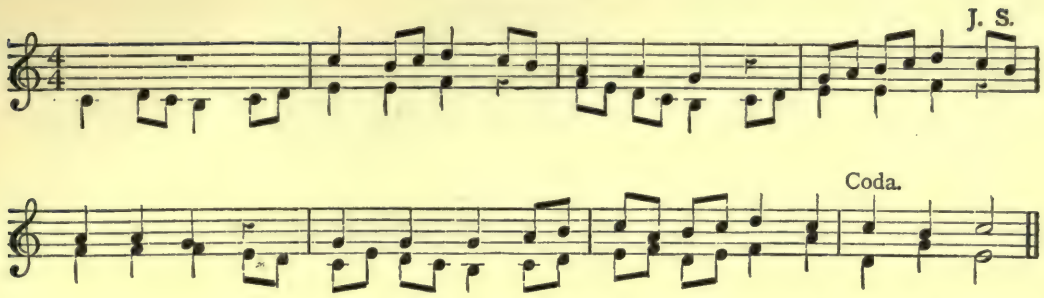
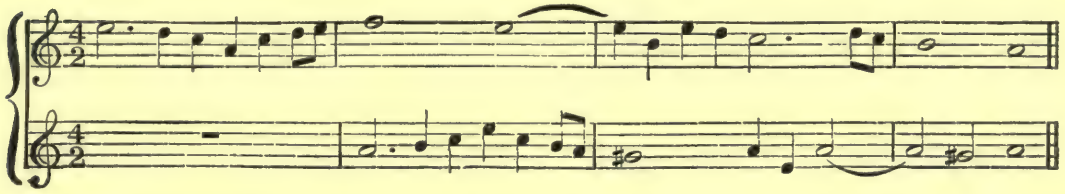
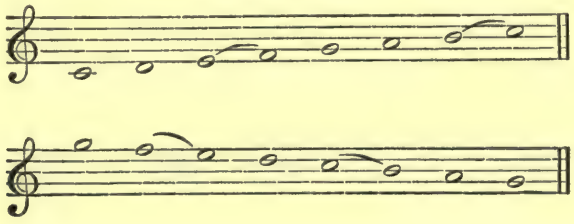
ILLUSTRATION 9.

12. The above variety of inverted imitation is, in the minor mode, illustrated by Cherubini thus—

ILLUSTRATION 10.

Imitations of this kind in the minor key will be found troublesome, and, not seldom, somewhat unsatisfactory.

13. The following opposed scales, more to be desired than the preceding, for the reason that the tonic is answered by the dominant, and *vice versâ*, are often made use of for purposes of imitation by contrary motion :—

ILLUSTRATION 11.

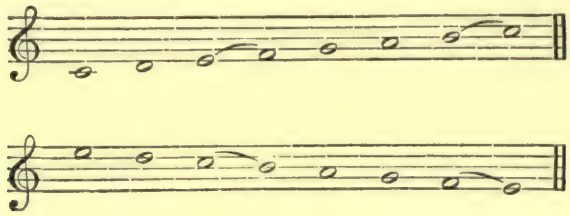


Here are two sections from a psalm time, the one being, on this principle, the inverted imitation of the other.

ILLUSTRATION 12.

It should be observed that, in this instance also, the imitation is free as to interval.

14. With the major key, imitations strict as to interval, and in contrary motion, can be obtained, if we place the opposing scales thus—

ILLUSTRATION 13.

Here, it will be seen, the semitone intervals come exactly at the same time, the scales of course going in opposite directions.

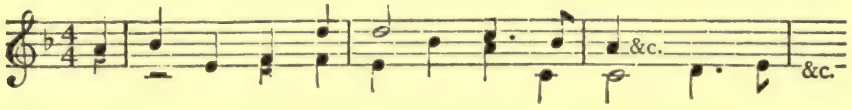
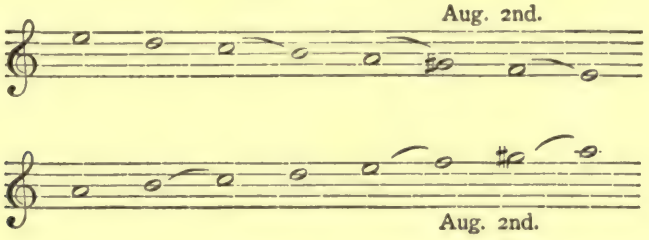
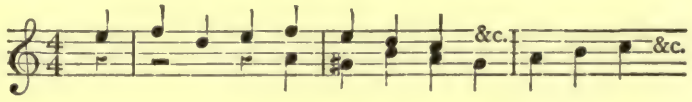
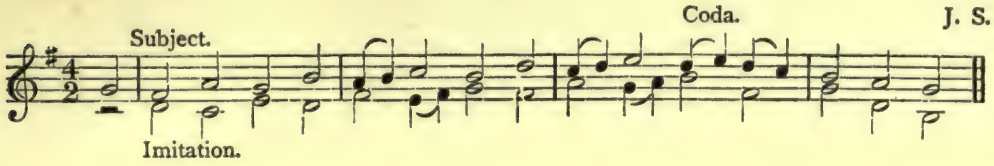
Ex. 9. Continue, as in previous exercises, the following imitation, strict as to interval, and in contrary motion :—

15. Imitation by inversion, *strict* as to interval, with our modern ideas of tonality, is impossible in the minor key. The nearest approach to exact reproduction of given intervals will be found in the working out of the following opposing scales, where, as may be observed, two out of the three scale semitones stand opposed the one to the other, as also the augmented seconds :—

ILLUSTRATION 14.

Ex. 10. Continue as before, imitating, by *contrary* motion, according to the scales just given, the following :—

Strange as it may appear, imitation by inversion, *i.e.*, contrary motion, is employed much more frequently in the minor than in the major key.

16. Specimens of *imitation, with reversed accents*, are not infrequent in the works of the great masters. In this imitation, the *strong* accent in the antecedent is answered by the *weak* accent

in the consequent, and *vice versâ*. This, in old theory books, is called imitation *per arsin et thesin*.

ILLUSTRATION 15.



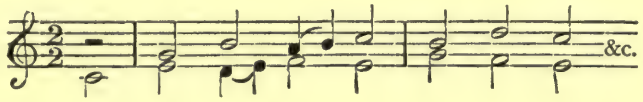
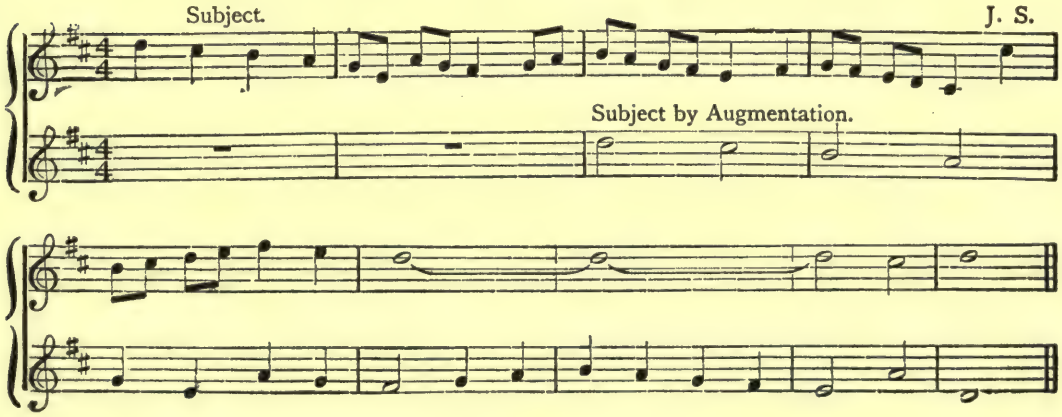
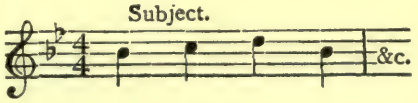
Ex. 11. Continue as formerly the following imitation *per arsin et thesin*, a fifth above, free as to intervals.

17. Imitation by Augmentation, in which the notes of the subject or antecedent are doubled in length in the consequent, is comparatively common in the works of able composers. It may even be said to be a favourite imitation with many fugue writers, appearing, as a rule, very near the close of the composition.

ILLUSTRATION 16.

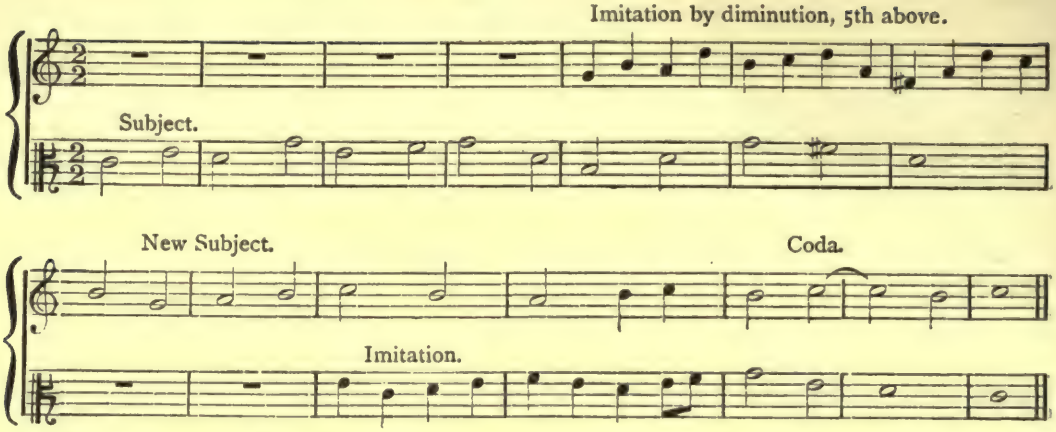


Ex. 12. Construct a sentence, at least eight measures long, similar to illustration 16, subject commencing thus—



18. Imitation by Diminution is exactly the reverse of that by Augmentation, *i.e.*, the notes imitating are only half the length or duration of those given out in the subject. It is thus exemplified by Cherubini—

ILLUSTRATION 17



19. Retrograde Imitation would more correctly be described as retrograde repetition. It means that a phrase or section is turned hind-part-before and repeated. This, by old theorists, was termed "*Imitatio Cancrizans*," or "crab-like" imitation, for the reason that, like the crab, as is popularly supposed, it could walk backwards. The next illustration is so constructed that the voice which has the lower part may begin with the *last note and sing backward*, while the voice which has the first part goes on in the usual way; and *vice versâ*. It should also be observed that in each part the second four-bar section is the first four-bar section reversed.

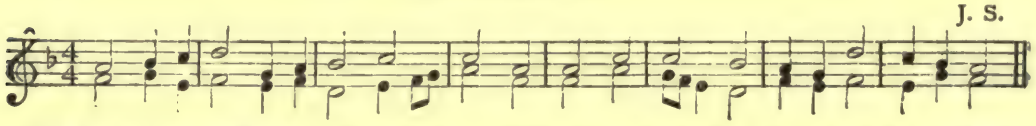
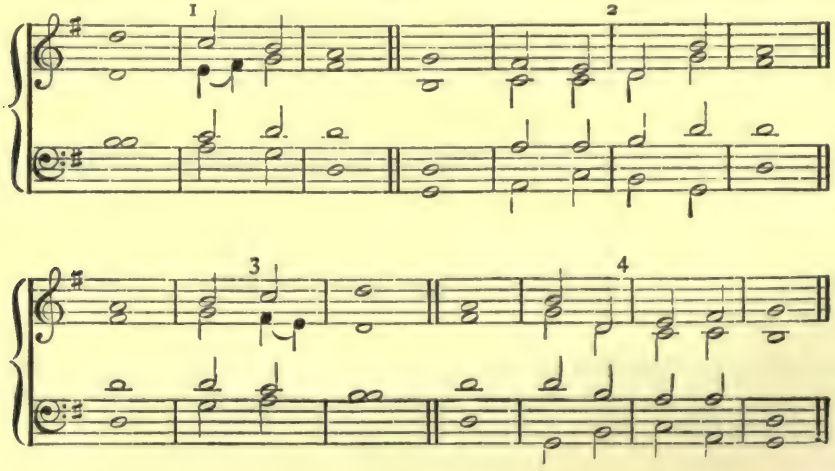
ILLUSTRATION 18.

20. In writing music on this retrograde (sometimes also called *Recte et Rectro*) principle for any given words, the accents have occasionally to be reversed, in which case the imitation is somewhat obscure. In the following, by Dr. Crotch, it will be observed that section 3 is one backward and that 4 is two backward:—

ILLUSTRATION 19.



Some of the above imitations are, on the whole, more ingenious than useful in actual composition, yet they all tend to give facility and to develop power. A knowledge of how to work them can be obtained only from examples and by experiments.

21. Canonical Imitation was defined and described in vol. i. page 74, par. 28, which definition and description need not here be repeated. From what is there said it will be seen that most of the foregoing imitations are in reality two-part canons, with, in general, a non-canonical part or coda employed as a finish. To construct a complete canon we must proceed, as already explained in the case of imitations, only the imitation must be maintained to the close, and if the canon is infinite, it must be so arranged that the performer can, without stop, return to the beginning, and if so minded, repeat the same music over and over again. For examples of infinite canon, see vol. i. page 77, exercises 39 and 40. In canons, as in imitations, any interval may be employed as a consequent, but for reasons already explained, preference is given to the perfect intervals. Illustrations 20 to 25, which follow, are intended as examples of infinite canon, varied as much as possible in style and imitating interval. A canon "two in one" means that there are two voices, but only one subject. The *hold* (𝄐) shows the chord upon which the piece may finish.

ILLUSTRATION 20.—Canon Infinite, Two in One, in the Unison or Octave. Strict as to Intervals.

J. S.

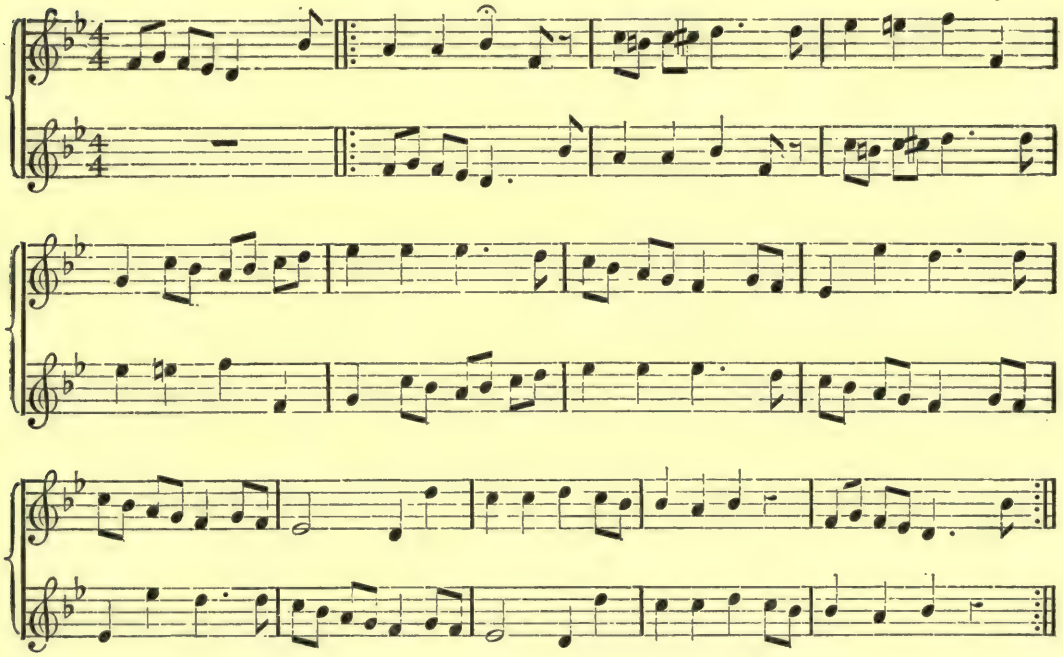



ILLUSTRATION 21.—Canon Infinite, Two in One, in the Seventh below (or Second above). Free.

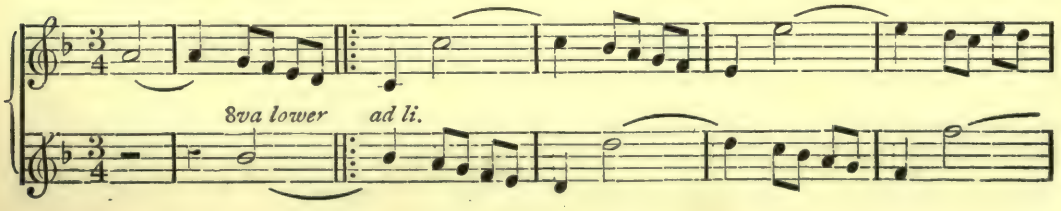



ILLUSTRATION 21 (*continued*).

Coda.

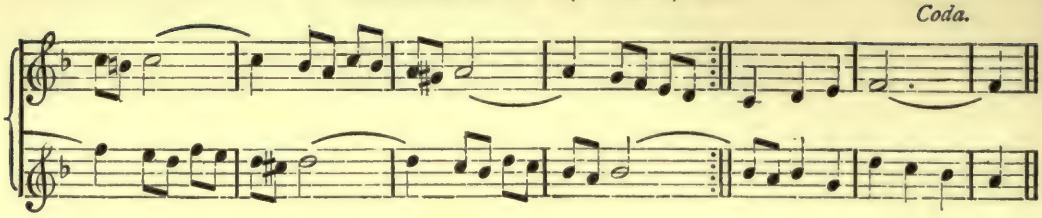
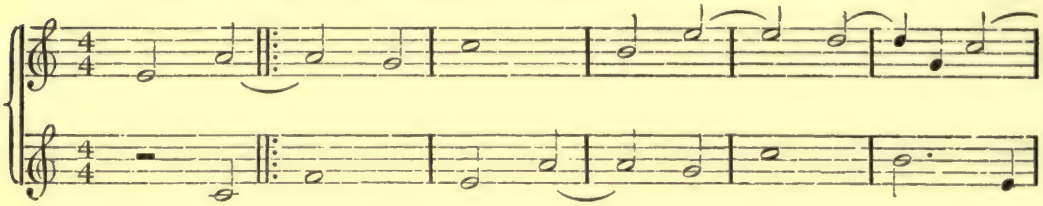


ILLUSTRATION 22.—Canon, Two in One, in the Third below, Infinite. Free.

Coda.

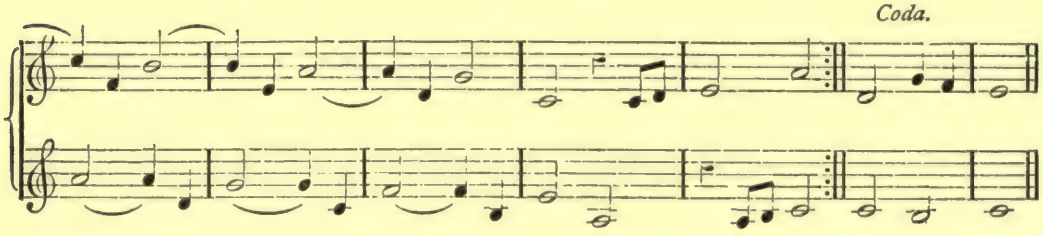
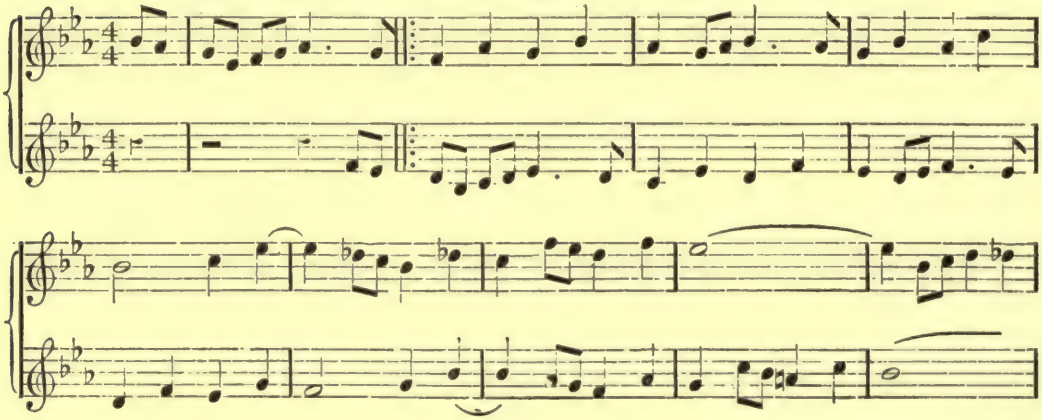



ILLUSTRATION 23.—Canon, Two in One, in the Fourth below, Infinite. Strict.

CODA.

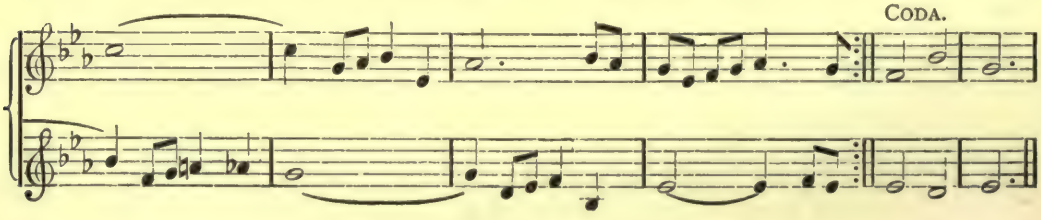



ILLUSTRATION 24.—Canon, Two in One, in the Twelfth below, Infinite. Strict.

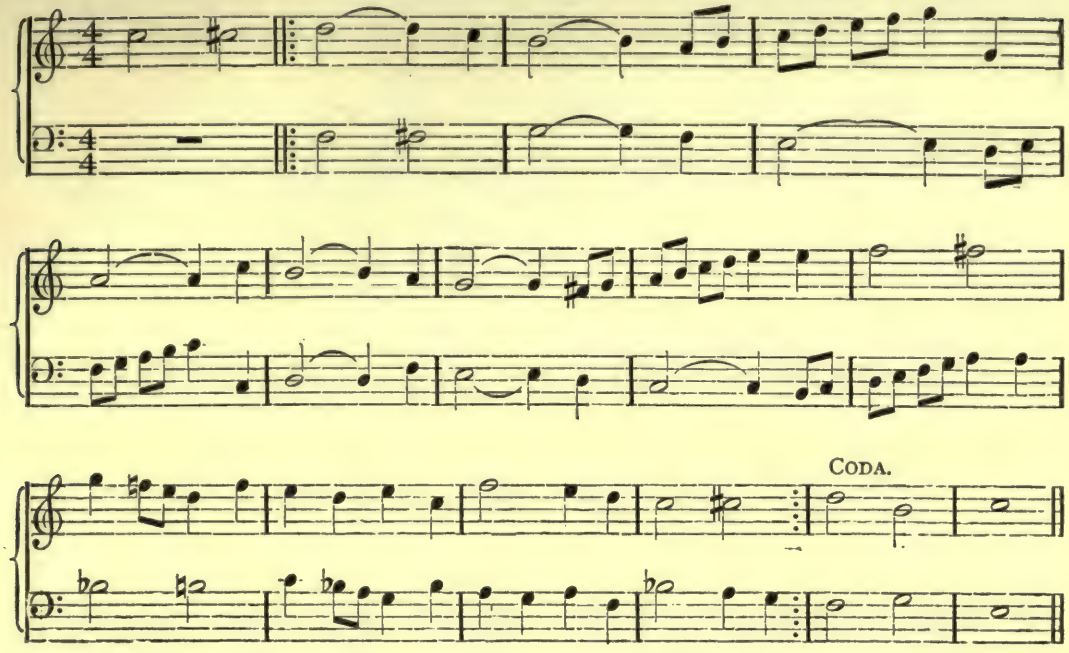


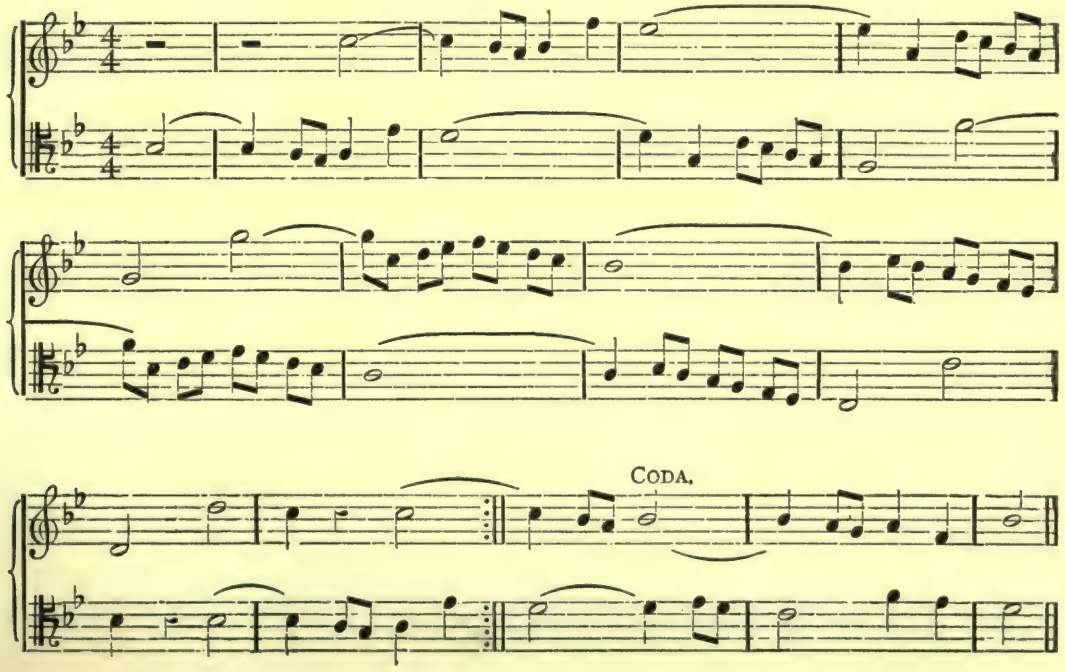
ILLUSTRATION 25.—Canon, Two in One, in the Seventh above, Infinite. Free.

22. The student would do well to construct many similar exercises. Opening subjects in the various intervals may be found in abundance, if only a habit of observation be carefully cultivated. For example, the opening of illustration 20 is the beginning of a well-known air by Verdi, slightly varied. Illustrations 26 and 27, which appear below, are the subjects of well-known Psalm tunes. Illustration 28 may farther serve as a model.

ILLUSTRATION 26.—Tune, "St. Ann." Imitation a 5th below. Free.

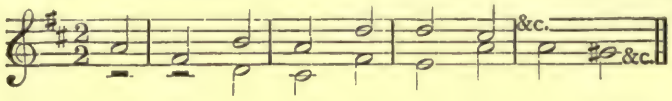


ILLUSTRATION 27.—Tune, "Tiverton." Imitation in the Unison or Octave. Strict.

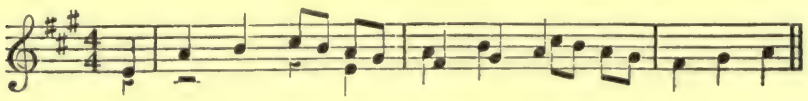


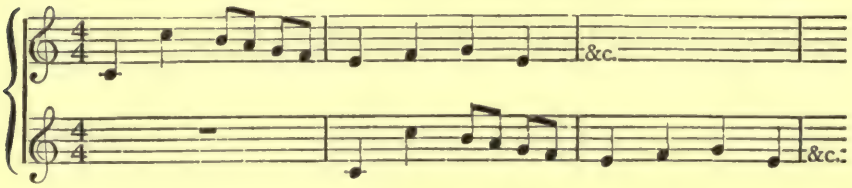
ILLUSTRATION 28.—Subject for a Two-part Canon in the Octave or Unison.

23. As may be observed from the foregoing illustrations and exercises, the general aim in constructing imitations, whether canonical or otherwise, is to have short, quickly moving notes against notes, long and sustained, the fifth order or species of counterpoint being chiefly employed in the attainment of the end in view. Passing notes thus introduced are a never-failing source of beauty. Occasionally, however, some of the earlier species of counterpoint are taken and transferred thus from "part" to "part" against a like distribution of *Canto Fermo*, or plain song notes, alternate motion and rest being in this way given to each, thus—

ILLUSTRATION 29.—Two Notes against One in alternate Parts.

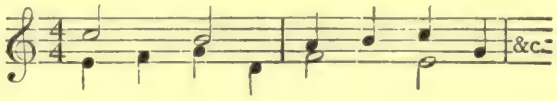



ILLUSTRATION 30.—Three Notes against One. Parts may be inverted.

ILLUSTRATION 31.—Four notes against One.

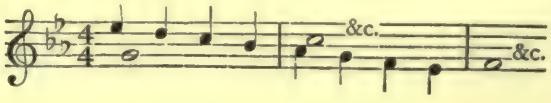


ILLUSTRATION 32.—Six Notes against One.

It may be noticed that illustrations 29, 30, and 31 above, could be continued as canons in the fifth below.

24. Our illustrations and exercises have all hitherto been given in two-part harmony, for the reason, it may here be said, that, granted a thorough command of imitation with two parts only, the same with three or four or more parts will, with perseverance, assuredly follow. Exigencies of space prevent us from offering many specimens of the more complex, polyphonic, and extended examples of canonical composition, to be found in the works of great composers. A very few, chosen as much for their brevity as their beauty, must suffice. Illustration 33 is a well-known and much-used canon, *three in one* in the fifth and the octave below. The hold shows the note upon which the piece ought to close.

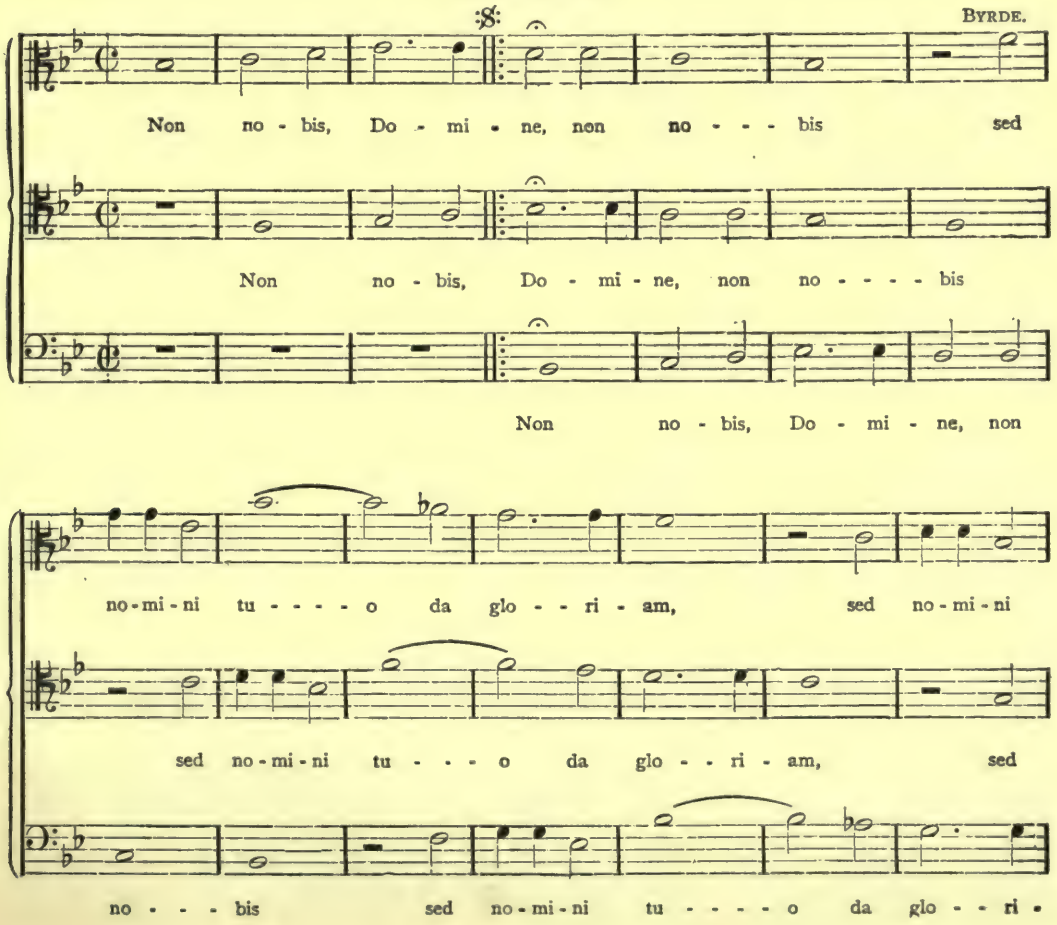
ILLUSTRATION 33.

BYRDE.
Non no - bis, Do - mi - ne, non no - - - bis sed
Non no - bis, Do - mi - ne, non no - - - - bis
Non no - bis, Do - mi - ne, non
no - mi - ni tu - - - - o da glo - - ri - am, sed no - mi - ni
sed no - mi - ni tu - - - - o da glo - - ri - am, sed
no - - - bis sed no - mi - ni tu - - - - o da glo - - ri -

ILLUSTRATION 33 (*continued*).

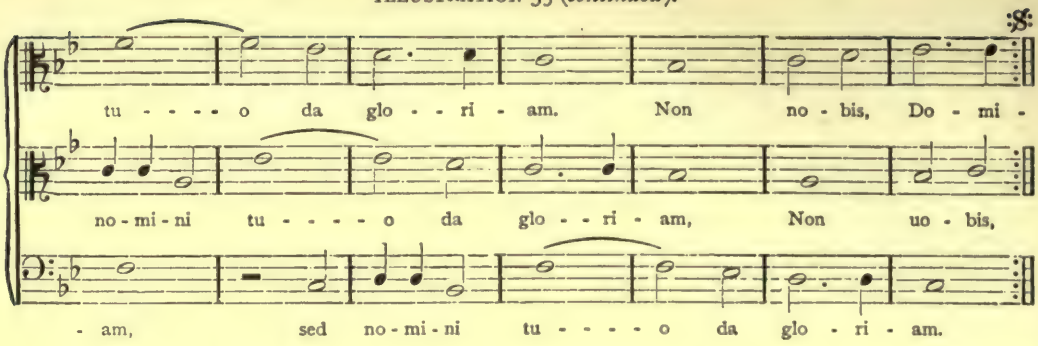



Illustration 34, parts *a* and *b*, gives two openings of canons *four in one, i.e.* four parts, one subject, where the parts follow each other after one pulse or beat. These occur in the course of the "Amen Chorus," which brings to a magnificent conclusion Handel's masterpiece, the "Messiah." Illustration 35 is the commencement of a canon "four in two," *i.e.*, four parts, in or on two subjects. In this it will be observed that the second subject enters one measure behind the first, at a distance of a fifth below; that the tenor is a repetition of the Soprano after two measures, an octave below, and that the bass is in the same way, a singing-over-again of the contralto.

ILLUSTRATION 34.

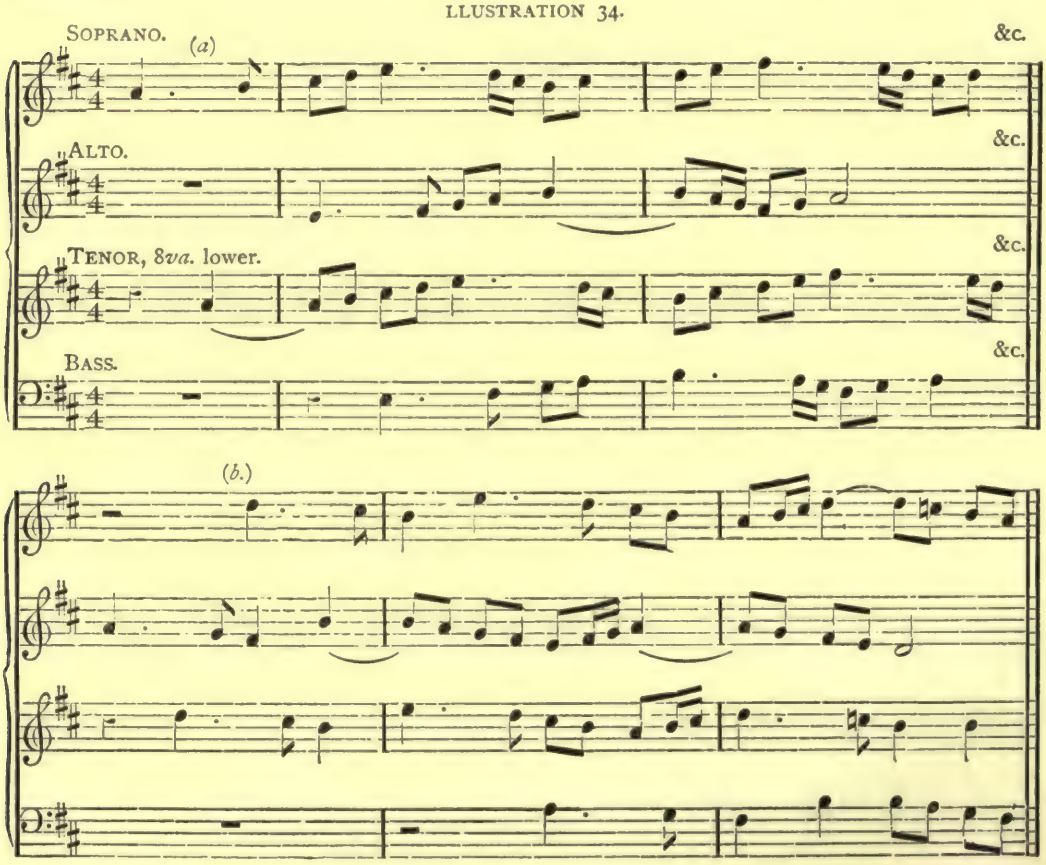
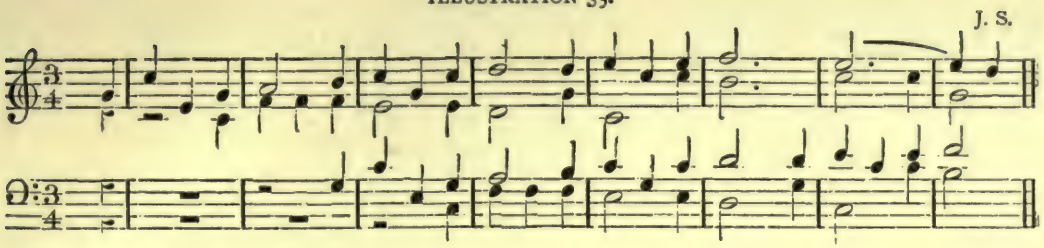
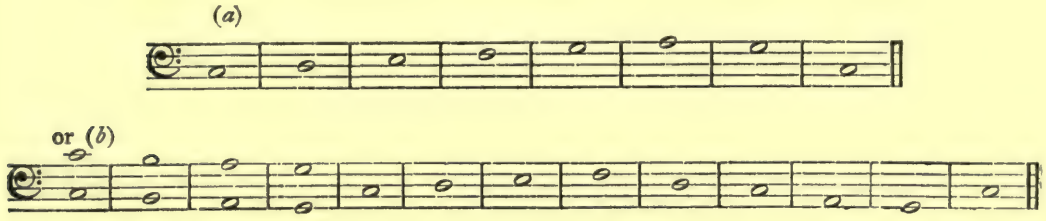



ILLUSTRATION 35.



Teachers in the old contrapuntal school of music were wont to give out themes, or *canto fermos*, on which their pupils were requested to work out or write all sorts of imitations—an exercise than which nothing is better adapted for calling forth the mental capabilities. Two such themes from Azzopardi, a Maltese composer and teacher, are here re-quoted from Cherubini :—

ILLUSTRATION 36.



In writing imitations on a given theme it is usual, and will be found convenient, to adapt or invent certain "figures" of melody, which, as far as possible, ought to predominate in the working out. These melodial texts, as they may be termed, will frequently be found in, and be most easily formulated from, the theme itself; and, it will readily be understood, that in using such theme-suggested materials, the student is doing his best to give unity and individuality to the entire composition. Taking the first of Azzopardi's "subjects" the outstanding progressions are (1) the scale itself; (2) the wave-like motion, G, A, G, that occurs immediately before the cadence; and (3) the leap from G to C at the close. Keeping these in view, let us endeavour to write a two-part Canon, which shall have scale passages, waving passing-notes, and somewhat wide leaps, on this good old teacher's first theme :—

ILLUSTRATION 37.—Canon Two in One, in the 9th above on given theme.

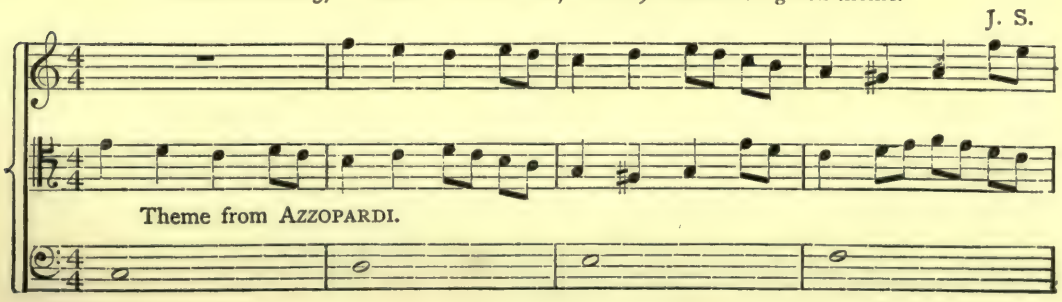


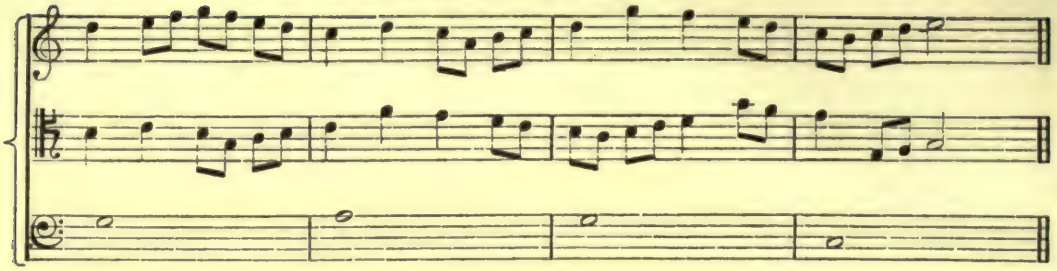
ILLUSTRATION 37 (*continued*).

NOTE.—Where *there is no moving bass*, the upper parts, in a three-part score, come under all the laws that pertain to two-part harmony. The consecutive fourths at the close of measure two in above are therefore faulty. The apology for their appearance is, that in the modern free style of harmony the notes employed would be considered part of a fundamental discord, and therefore allowable. The fact that without them the canon would be broken ought to have very little weight. It will be observed that the imitation is continued to the very end. This cannot always be accomplished.

Illustration 38 (*a*) gives the opening of another two-part canon, and (*b*) the beginning of Azzopardi's own imitation on the same subject. These may serve to give the student some faint idea of what can be done in the way of working out musical devices on a given theme. *N.B.* The theme need not always be in the bass, see Illustration 39.

ILLUSTRATION 38

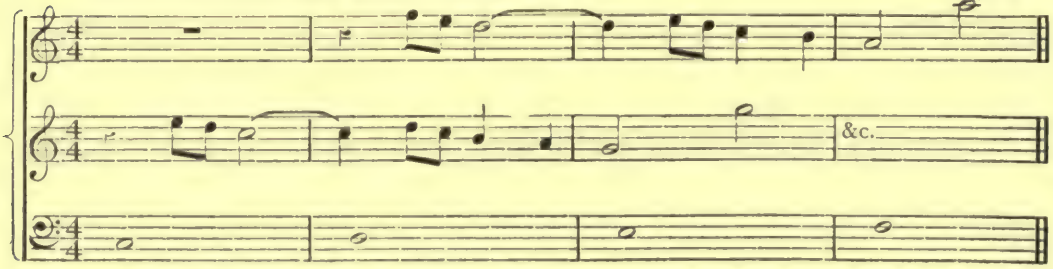
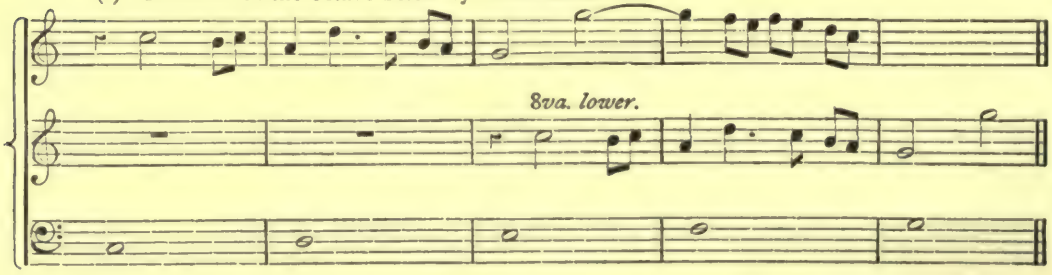
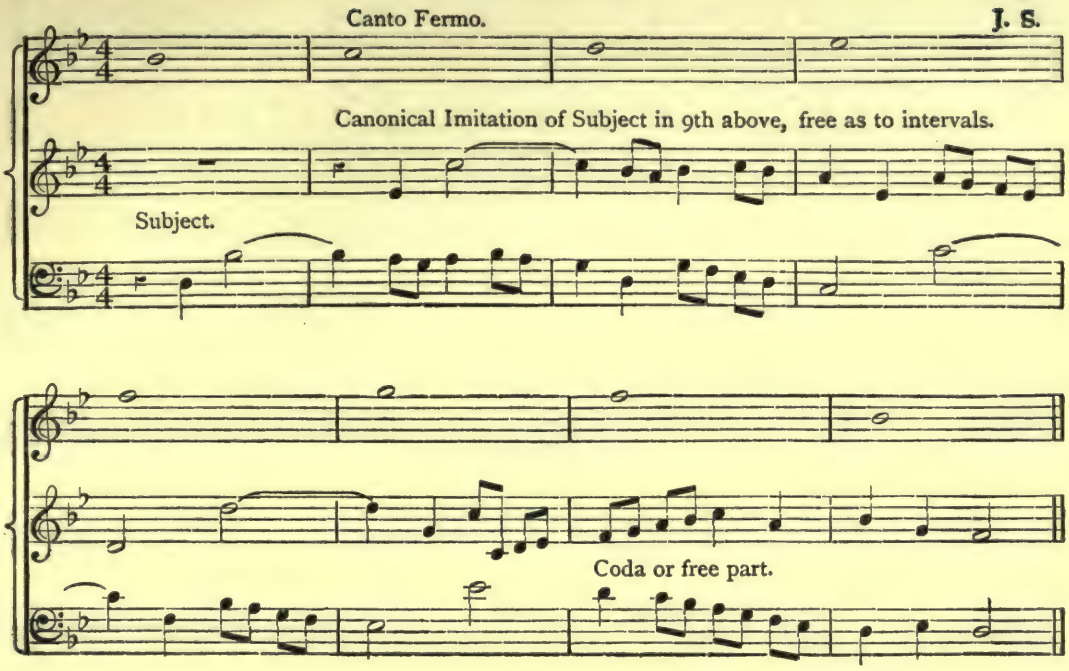
(*a*) Imitation in the 9th above with suspensions. J. S.

(*b*) Imitation in the octave below by AZZOPARDI.

The student would do well to work out imitations of his own, above and below, on both of the themes given—

ILLUSTRATION 39.



In the same direction as the imitations just described, only a step further advanced and more useful, is a custom, adopted by many composers, of taking a chorale, or other well-known tune, as a *canto fermo*, and of working out all kinds of musical devices thereupon. In such a case it is not usually considered necessary to keep the chorale, *as to length of notes*, exactly as it appears in its normal state. Every note of it may be made to occupy a measure or half a measure, and it may be written in compound instead of common, or triple instead of duple or quadruple time. In the next illustration the chorale, in the bass, is kept *almost* exact; the imitations are worked upon this ground-work *section* by *section*, and are alternately in the seventh below and the ninth above. Let the student also observe that in the concluding chords of each section the canon is discontinued. To avoid a bad progression it is allowable occasionally to alter the initial note in an imitation:—see opening of second section below. The same chorale

ILLUSTRATION 40.

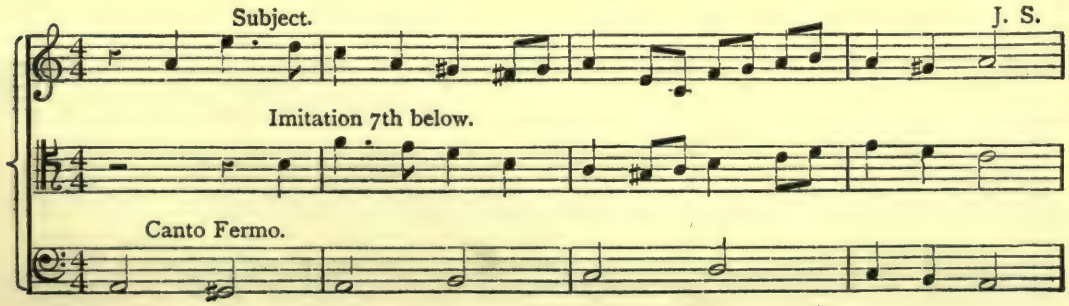
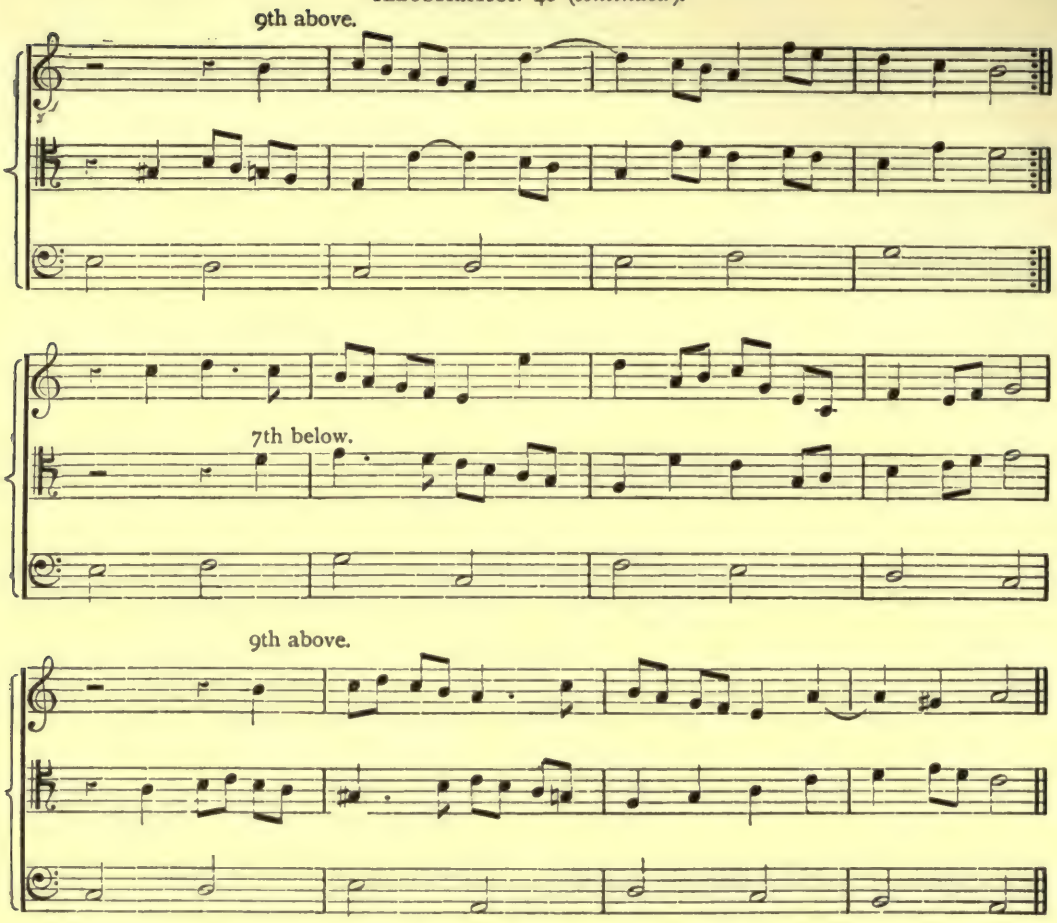


ILLUSTRATION 40 (*continued*).



might be written in *canon* in the octave below *after one measure* (any suitable key), with free or imitative parts to fill up the harmony. Let the student try this exercise.

The following illustration is the beginning, by Bach, of a series of imitations on the well-known tune, Old Hundredth. It will be found worthy of careful study.

ILLUSTRATION 41

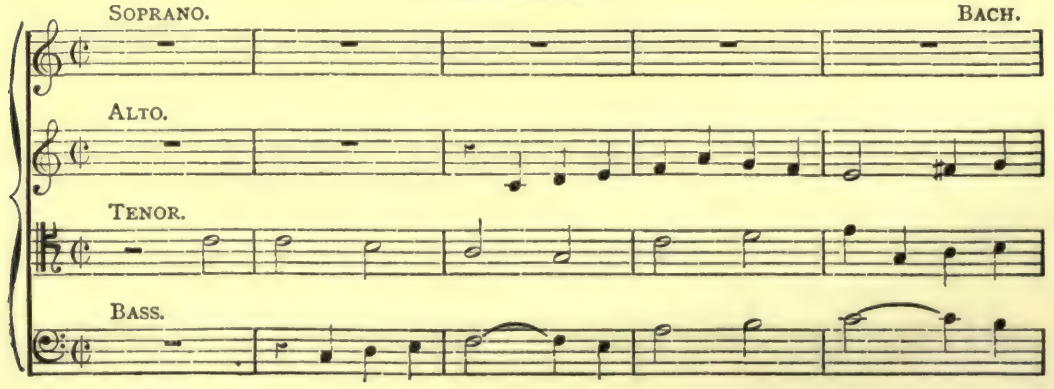
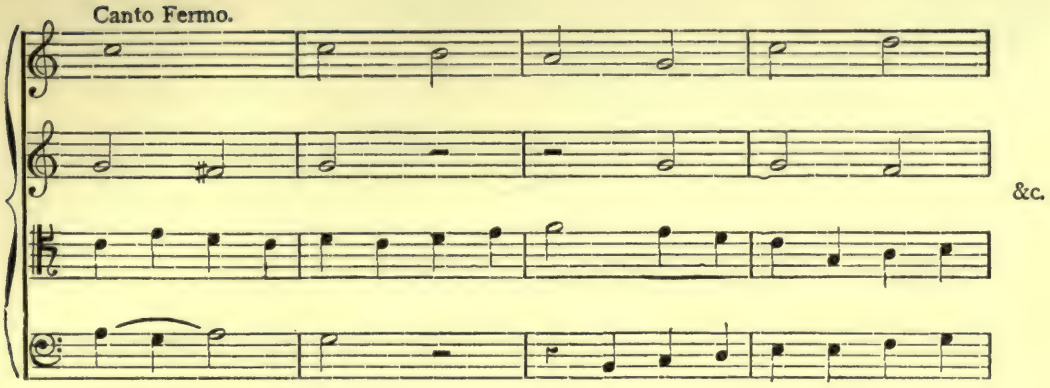
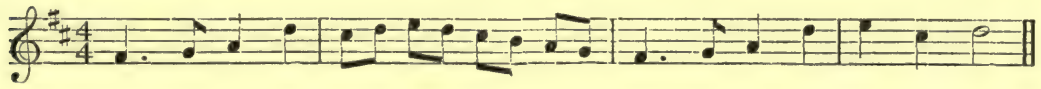
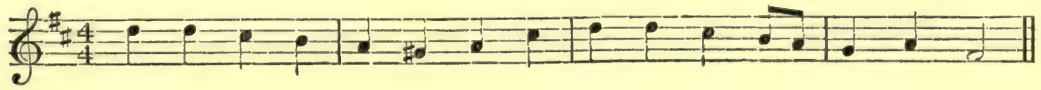



ILLUSTRATION 41 (*continued*).

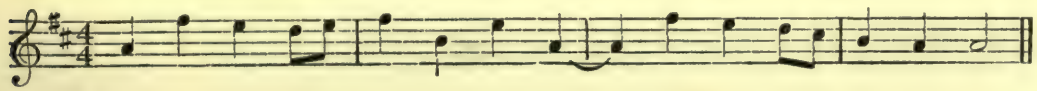


Any Psalm or Hymn Tune book will supply material in abundance for the above, and, indeed, almost every kind of imitation; themes or subjects, therefore, need not here be multiplied.

The Round was defined and described in vol. i. page 74, par. 27. Some writers maintain that the *Round* is also a canon, but it is only by a kind of musical courtesy that it can be so called. The first melody or part being complete before the second part is begun, the considerations that naturally follow have more to do with direct and effective harmony than canonical imitation. It is therefore much easier to construct a *Round* than a strict canon. Let the following four-measure melody be considered the opening part of a *Round* (or *Catch*, as it at one time was termed):—

Our next thought will be, not to imitate, but in some way to *contrast*, this melody with our second part, always remembering that the two parts together must form correct two-part harmony, and must be written in *invertible*, otherwise *double* counterpoint. Such a second part to the above would require to be something like this:—

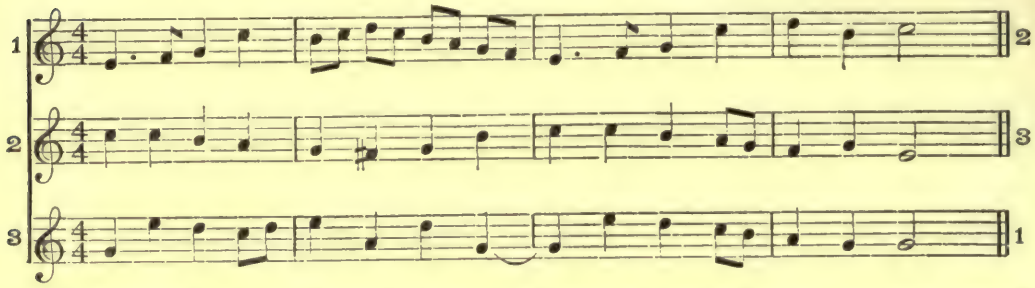


To add a third part, which, while maintaining something of melody, forms effective harmony and does not widen the compass beyond the reach of the generality of voices, requires considerably greater skill than has hitherto been demanded. Here is one way of doing it, which, however, seems faulty, in that there is what is called a hidden fifth between outside parts in the third pulse of measure two. The apologies for this fifth are, (1) the same note (E) is heard in another part on the previous pulse or beat; and (2) it occurs in a melodial sequence. The latter would not of itself be valid.

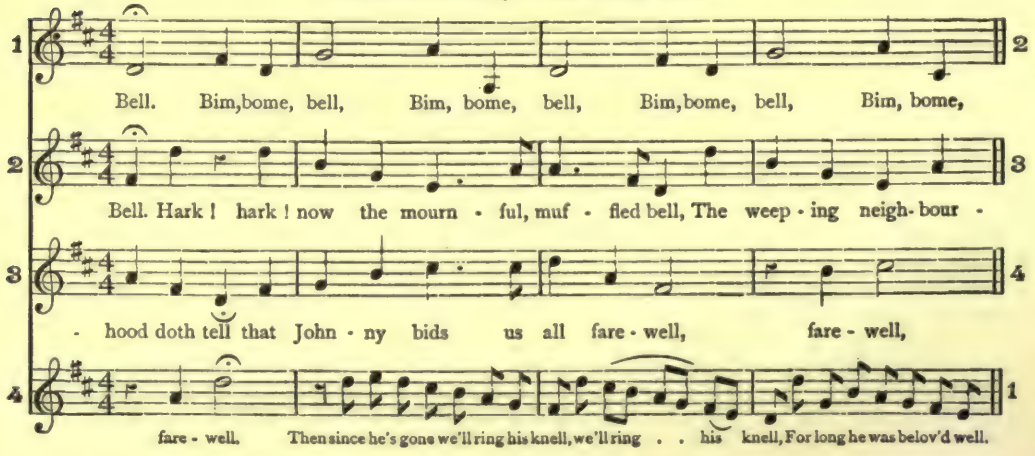


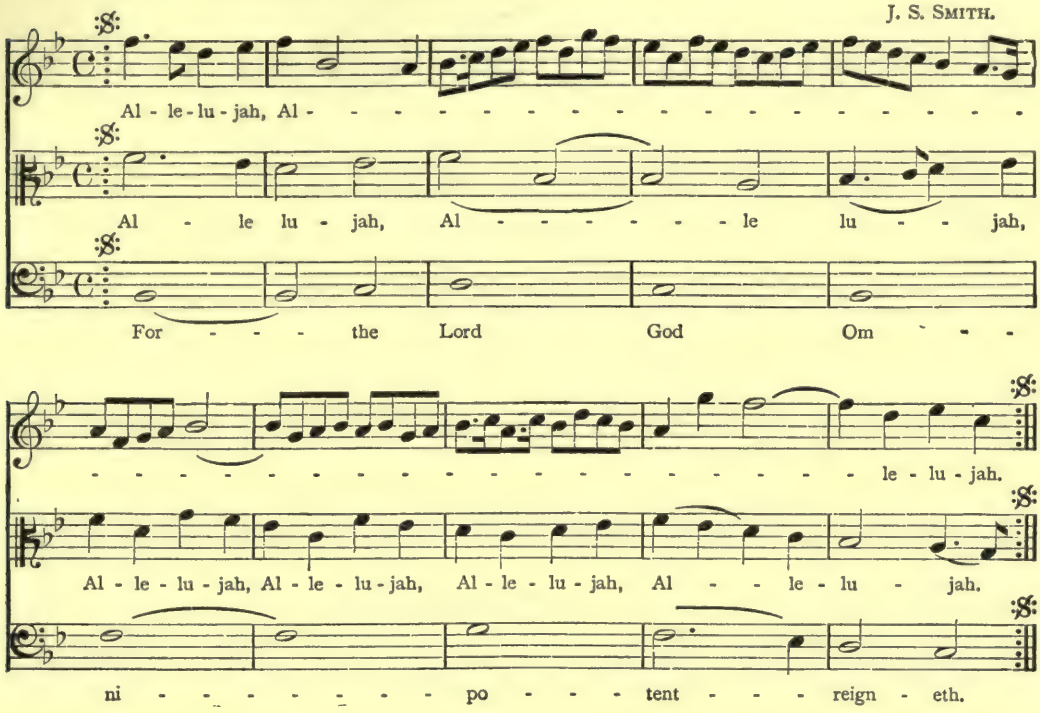
It is evident that, if a fourth part be added to the above, it must be placed below, and will make the compass so wide as to render the Round unsuitable at least for vocal purposes. Even as it is, the piece would be more generally acceptable if transposed into Key C, and presented as a whole, thus—

ILLUSTRATION 42.—Round for Three Parts.

J. S.

The figures at the *close* of the parts mean, that having finished part one, the voice proceeds next to part two, from part two it goes to three, and from three back to one. The figures at the beginning simply show the number of parts. Another way of writing or printing a *Round* is to put all the parts in consecutive order, as one continuous melody, with a mark (*) to show the point at which the first voice must arrive before the second voice enters: see Exercise 67, vol. ii. page 35, and many more that have appeared in this educational course.

The question of compass—a most important question surely—is one that has been greatly neglected by many writers in this particular musical "form." We have many beautiful examples which from this cause alone are quite unsingable. The student is therefore warned against this general and seemingly popular defect. It will be seen that in illustration 42 the compass is from E, first line, to E, fourth space in treble clef, or *one octave* for the three parts. Certainly where a vocal *Round* is intended for ordinary use, a *tenth*, as in the short but beautiful example by Purcell, cited above, should seldom or never be exceeded. For this reason chiefly the harmony in a *Round* must needs be very close; the parts may freely cross, but the composer should see to it that the lowest part for the time being is a good bass to the parts above. Illustration 43 is an excellent specimen for four voices by a well-known English composer, the compass, however, being too wide.

ILLUSTRATION 43.—The Dumb Peal.

1
2
3
4
Bell. Bim, bome, bell, Bim, bome, bell, Bim, bome, bell, Bim, bome,
Bell. Hark! hark! now the mourn - ful, muf - fled bell, The weep - ing neigh - bour -
- hood doth tell that John - ny bids us all fare - well, fare - well,
fare - well. Then since he's gone we'll ring his knell, we'll ring . . his knell, For long he was belov'd well.

Many additional examples of *Rounds* and the other kinds of imitative writing will be found scattered throughout the present course. These are more likely to be remembered if the student discovers them personally. His researches, it may also here be said, should be extended to the works of the great masters. These, after all has been said in the way of explaining and exercising, form "the happy hunting ground" of all who would produce anything good or true or lasting in musical art. We conclude this chapter on imitation and canon with an admirable specimen of canonical imitations in combination—

J. S. Smith.
Al - le - lu - jah, Al - - - - - - - - - - - - - - - - - -
Al - le lu - jah, Al - - - - - - le lu - - jah,
For - - - the Lord God Om - - -
- le - lu - jah.
Al - le - lu - jah, Al - le - lu - jah, Al - le - lu - jah, Al - - le - lu - jah.
ni - - - - - - - po - - - tent - - - reign - eth.

[*To be continued.*]

MUSICAL FORMS.

By JOHN C. GRIEVE, F.E.I.S.

CHAPTER VI.

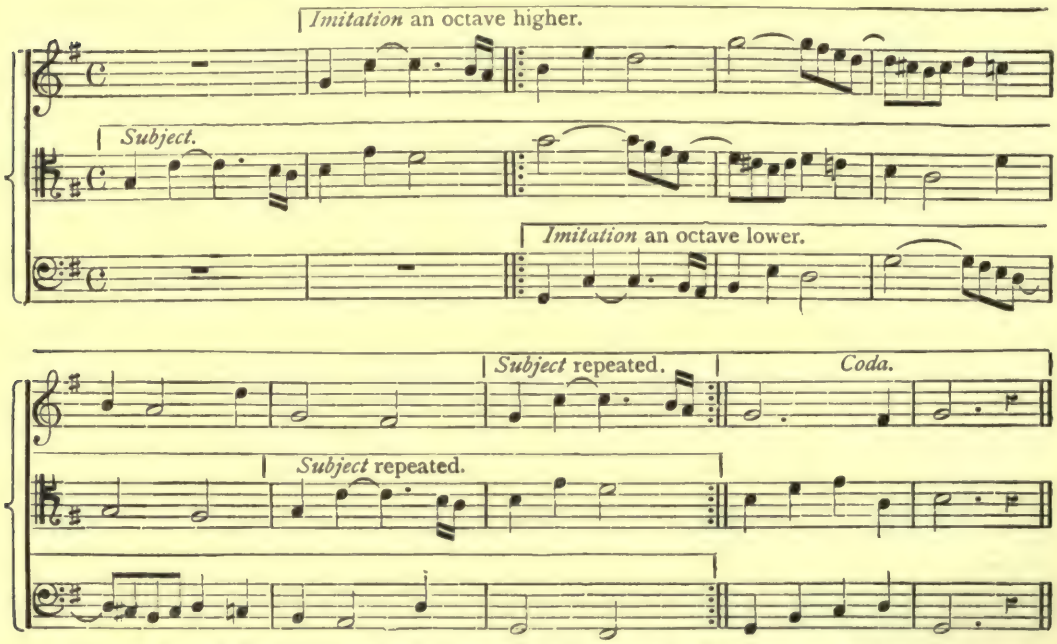
INDEPENDENT FORMS.

Canon and Fugue.*

We call these two forms *Independent*, because, while they may be employed in sacred or secular music, in vocal or instrumental compositions, and in various compound forms, yet they retain an unaffected formality which renders them recognisable under all circumstances.

Canon is a style of composition in which one part is made to imitate another in rigorous succession. The following example will here be sufficient (Ex. XXIV.) :—

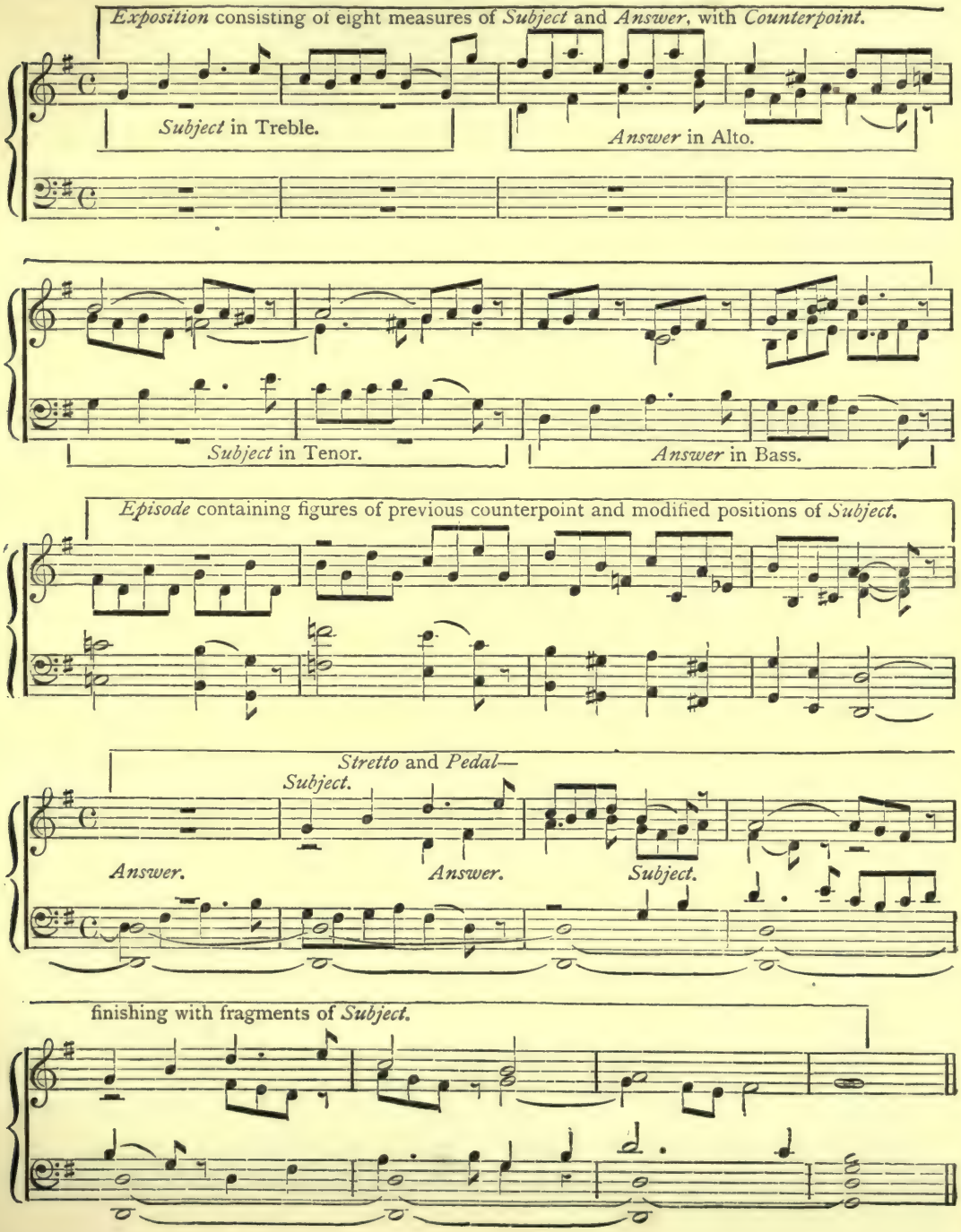
Ex. XXIV.—Infinite Canon. Three Parts, in the Octave.



Fugue is a style of composition where the different pieces are introduced in a certain order. Imitation is largely employed in the *Fugue*, somewhat after the method adopted in the *Canon*, but is not so persistently followed, therefore the *Fugue* is not so mechanical in its laws as the

* For a full explanation, see article on Imitation, Canon and Fugue in the present work.

Canon is. It is not necessary to say more here on this point. We have simply to subjoin what we may call a *minature Fugue* (being condensed as much as possible to save space), which will be quite sufficient for the present article. (See Ex. XXV.)

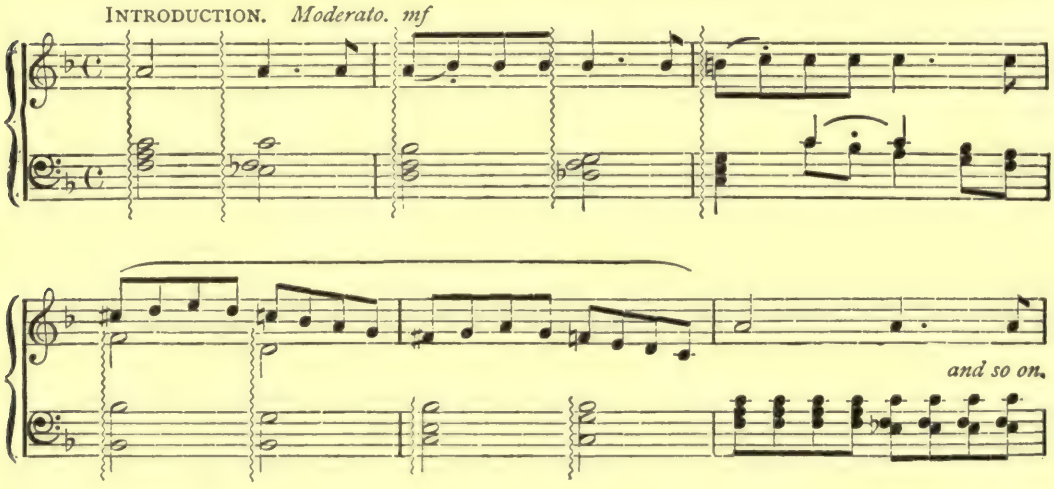
EX. XXV.—MINIATURE MODEL OF A *Real Fugue.*

CHAPTER VII.

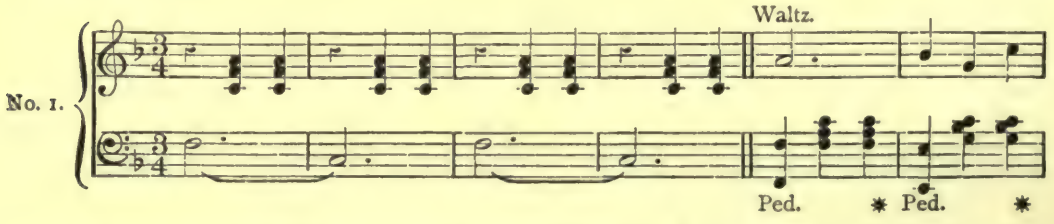
SIMPLE INSTRUMENTAL FORMS.

DANCES.

WALTZ.

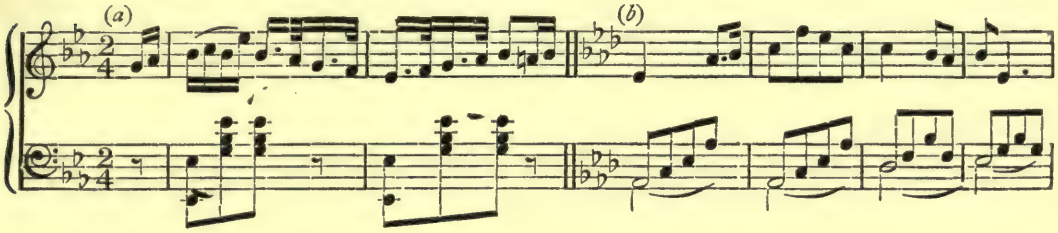
THE *Waltz* is a graceful movement in *three-four* time. It is generally counted *one* in the measure. Before the *dance* begins an *introduction* occurs, which may be written in any kind of time, but is usually different from that of the *Waltz* proper. The *introduction* may be of any reasonable length, and of any suitable character. The following might serve for the beginning of an introduction in common-time (Ex. XXVI.):—

Ex. XXVI.

The *Waltz* proper usually consists of a number of distinct movements of figures, each containing thirty-two measures, and generally in related keys. Each movement may or may not begin with a few introductory measures—the first movement most commonly does so, especially if the time of the *introduction* is much different from that of the *Waltz*—so as to give the dancers an idea of the rhythm. This, for example (Ex. XXVII.):—

Ex. XXVII.

The *Waltz* finishes with a *Coda*, which is usually longer than any of the ordinary movements, and which contains for its principal material the first movement of the *Waltz* elaborated and developed according to taste.

Polka.

The *Polka* is of a light and springy nature, and is usually written in *two-four* time. It contains frequently two distinct movements: the first is of a lively character, with an accompaniment of three quavers, which suits the dance step perfectly (see Ex. XXVIII. *a*)—The second movement is commonly in the key of the subdominant, and is more song-like in its character (see Ex. XXVIII. *b*)—

Ex. XXVIII.

Each movement has sixteen measures. After the second movement the first is always repeated. The *Polka* has seldom any introduction.

Quadrilles.

Quadrilles contain a set of five different movements in related keys. Any kind of ordinary time suits the *Quadrille*, provided the feeling necessary for the particular character of the dance be given to the music. Each movement, or figure, of the *Quadrille* consists of a principal and a secondary subject, with a *Da Capo* finishing with the principal subject. Each figure has a few introductory measures.

Schottische.

The *Schottische* is not unlike the Polka in its musical form. If it has more than one movement there is generally a change of key, but the character of the music remains much the same.

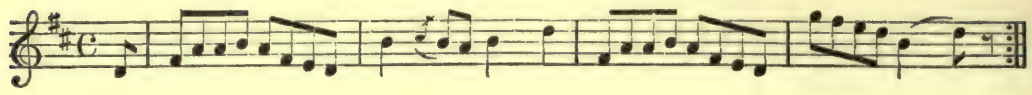
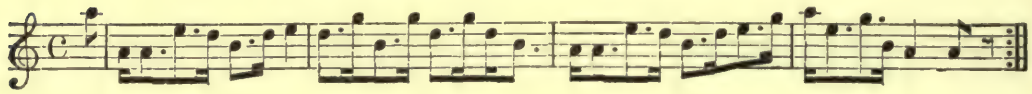
Reel.

The *Reel* is written in *four-four* time, and consists mostly of plain quavers. It is a one-movement form, without change of key, consisting of two distinct halves. The first half occupies but four measures, and is repeated before proceeding to the second half. The second half may likewise consist of four measures repeated; it is sometimes found, however, to contain eight measures without repetition, but then the last four measures are simply a repetition of the first four, with a slight alteration of the subject in the two concluding measures.

Strathspey.

What has just been said regarding the Reel form applies pretty much to the *Strathspey*. At the same time there is a marked distinction between these two forms, as the *Strathspey* is written almost entirely in dotted quavers and semiquavers, following each other in succession. This gives the *Strathspey* a jerky and rugged rhythm, and makes the music of a somewhat wilder character than the Reel. The two following extracts will plainly show this (Ex. XXIX.):—

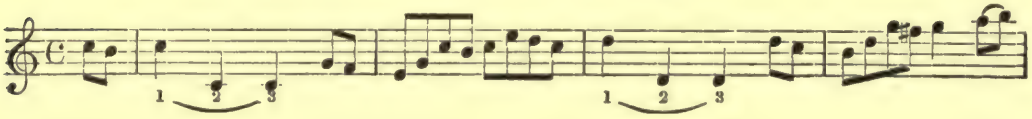
Ex. XXIX.

(*a*) 1st Half of Reel—"The Wind Shakes the Barley."

(*b*) 1st Half of Strathspey—"Miss Drummond of Perth."

Hornpipe.

The *Hornpipe* form is a single movement in two halves of eight measures each, each half being repeated. It is written in *four-four* time, and is of a cheery character and squarely-cut rhythm. One of its most distinctive features is the prominence given, at intervals, to the first three pulses of the measure: this will be noticed in the following extract (Ex. XXX.):—

Ex. XXX.

First four measures of *Sailor's Hornpipe.*



Jig.

The *Jig* contains sixteen measures of music divided into two repeated halves. It is written in six-eight time; and, consisting almost entirely of quavers, it produces a peculiar pattering effect. (See Ex. XXXI.)

Ex. XXXI.

First four measures of "Paddy O'Carrol."

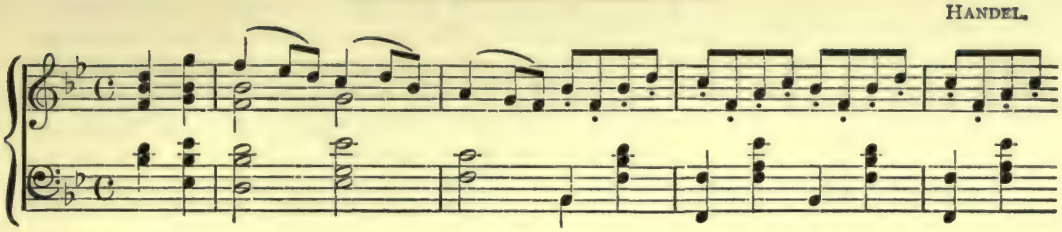
Gavotte.

The *Gavotte*, although not popularly known as a dance tune at the present day, demands attention from the fact that it has been raised to the position of a classic, by being selected as a form for composition by many of the great masters. It is written, as a general rule, in four-four time, and begins on the third crotchet of the measure. The *Gavotte* is usually long enough to embrace two or three subjects in related keys. It also may contain two distinct movements, and generally ends with its initial subject. The character of the music is always bright, no matter whether the key be major or minor, and has a strong *staccato* feeling about it. (See Ex. XXXII.)

Ex. XXXII.

First four measures of Gavotte in B♭.

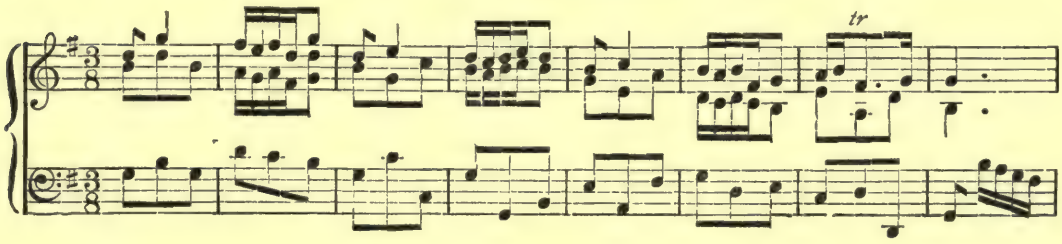
HANDEL.



MINUET.

The *Minuet* is also antiquated as a dance tune; but as we find it so repeatedly used by the great composers to constitute a movement in some larger work, the *Minuet* must be considered as a familiar musical form. The *Minuet* is written in triple time, and is of a cheerful and stately character. It frequently consists of two distinct movements, the second of which is called the *Trio*, as it was originally intended for three different instruments. The sonatas of Mozart and Beethoven contain numerous examples of the *Minuet*. The following extract is from Handel's Overture to "Samson":—

Ex. XXXIII.

Principal Subject in Handel's Minuet from "Samson."

MORE OBSCURE FORMS OF DANCE TUNES.

Allemande, *Bourrée*, *Courante*, *Sarabande*, *Chaconne*, *Gigue*, *Loure*. Of these the two first were written in *common time*, the next three in *triple time*, and the two last in *twelve-eight* or *six-eight*. Those dance forms supplied a large amount of melodic figure and rhythmic design, which the older composers were not slow to take advantage of. Corelli, Purcell, Handel, Bach, and others produced many examples of the above forms. A favourite device of these writers was to unite several of those old dances in a series which was called a *Suite*. The *Suite*, however, is a compound form, and is mentioned further on in its proper place.

CHAPTER VIII.

MORE EXTENDED FORMS.

CAPRICE, OR CAPRICCIO.

THIS may either be entirely original, or it may consist of themes taken from some other composition. The treatment of the *Caprice* assumes no fixed form or style, the composer being free to turn and twist, and caper with his subject or his themes, as he may feel inclined. In

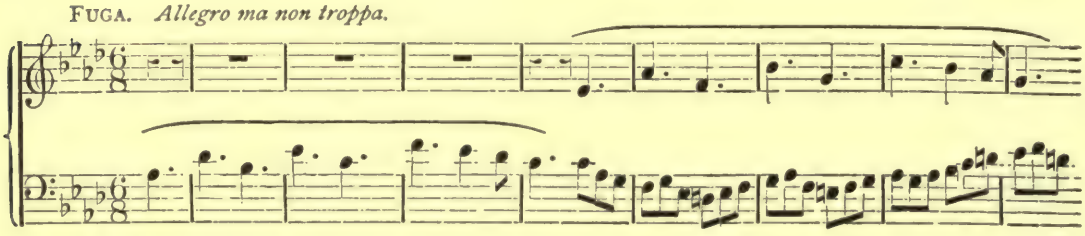
some cases he may, if he think fit, in an unfettered manner approach the style of some fixed form, such as the *Sonata Movement*, the *Rondo*, or even the *Fugue*. In other cases, there may be no resemblance whatever to any definite form. Of course, there must always be cohesion and relationship amongst the passages of the *Caprice*, no matter what peculiarities or eccentricities be indulged in. The *Caprice* is always of a light and animated nature. It might, therefore, be considered to be unsuitable for fugal treatment. Of course, in such a case, the greatest freedom is allowed in regard to the ordinary rules of fugue writing. As an illustration of this, the second movement of Beethoven's Sonata in A♭ major, Op. 110, affords a good example. The movement commences as shown in the following plan (Ex. XXXIV.) :—

Ex. XXXIV.

Adagio ma non troppo.	*Recit.*	*più adagio.*	*Andante.*
Three measures of *four-four* time, beginning in the key of B♭ minor, and ending in A♭ minor.		One measure of seven pulses, beginning in A♭ minor, and ending in F♭ major.	

Adagio.	*Cantabile.*	*Meno Adagio.*	*Adagio.*
One measure of eight pulses in the key of E; the key-signature changing in the middle of the measure from five flats to four sharps.		One measure of five pulses, beginning in the key of E, and ending in A♭ minor; the key-signature changing to six flats.	

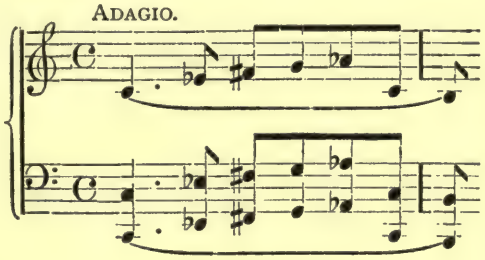
Adagio ma non troppo.	*Arioso dolento.*
Two measures in A♭ minor; time signature changing in the middle of first measure, to *twelve-sixteen.*	Eighteen measures; theme in A♭ minor, and followed by—

FUGA. *Allegro ma non troppa.*

The above extract shows the nature of the *subject* and *answer*, and also the counterpoint employed. This counterpoint goes on unremittingly to the end: now and again the subject appears in various keys, but it is not always regularly answered, and some very interesting canonic imitation takes place in the counterpoint. At the forty-eighth measure the subject appears in the bass, in octaves strikingly and characteristically altered. Twenty measures further on there is some appearance of a *stretto*, but it is not carried out. A little further, we come to a short *pedal*, and almost immediately following the original subject appears in the bass. After a few chords, and one or two straggling arpeggios, the *arioso dolento* that preceded the *fuga* comes in again, embellished and slightly modified, in the key of G minor. After the *arioso* a few staccato tonic chords in the major key of G introduce us once more to the subject of the *fuga* in that same key. This time, however, the subject is inverted: it is answered, in the key of the dominant. It is given out again slightly curtailed in the tonic key, and answered, still more curtailed, in the key of C minor. Then the principal figure of the subject appears in the

key of G minor; here every note is syncopated, and the accompanying parts imitate each other in canonic figures. The whole subject then appears in the bass, in octaves, but still syncopated. After this, the music changes to *meno allegro*, and the *fugue subject* is treated to modern accompaniment in broken chords, in the key of A♭, finishing, after some harmonic and sequential development, with a few arpeggios.

Fantasia.

Like the preceding, the *Fantasia* has no settled form. Indeed what was said about the *Caprice* might equally apply in the present case, with this exception, that the *Fantasia* is not always of the same light and playful nature as the *Caprice*. The following initial phrase from a *Fantasia* by Mozart will verify this (Ex. XXXV.) :—

Ex XXXV.

Of the first fifteen measures of this *Fantasia*, thirteen are taken up with modified imitations of the above phrase, two of which are inverted, in various keys, as follows :—

1st time, as above, in the key of C minor, beginning on the tonic.
2nd time, in the key of F, beginning on the subdominant.
3rd time, in the key of D♭, beginning on the dominant.
4th time, in the key of D♭, beginning on the leading-note.
5th time, in the key of D♭, beginning on the tonic.
6th time (inverted), in the key of B♭ minor, beginning on the supertonic.
7th time (inverted), in the key of E♭ minor, beginning on the dominant.
8th time, in the key of B, beginning on the tonic.
9th time, in the key of B, beginning on the leading-note.
11th time, in the key of D, beginning on the dominant.
10th time, in the key of F minor, beginning on the mediant.
12th time, in the key of C, beginning on the dominant.
13th time, in the key of E♭ minor, beginning on the mediant.

Except the opening phrase there is not a single progression in the key of C minor from the beginning to the end of the movement. This is all fantastic enough, but the music is lovely.

Extravaganza.

The object of the *Extravaganza* is to treat the subject in a somewhat comical fashion, or to burlesque well-known themes. It is entirely without order or design of any kind. Of course *Extravaganzas* may and have been written with something like regularity and order in their construction; on the other hand, the phrases and sections of this style of composition may often be found devoid of all balance, the keys not too well considered in respect of their relationship, and the effects produced and the means taken to produce them not always quite legitimate.

Potpourri.

The *Potpourri* is an instrumental medley of popular airs strung together in a somewhat haphazard kind of way. When performed by a military band to an open-air audience it generally proves attractive.

Scherzo.

The *Scherzo* is perhaps the lightest and most playful of instrumental pieces. It is used as one of the movements of a sonata or a symphony. The form of the *Scherzo* is of two kinds, it either resembles the Minuet or the Rondo. In the former case it is divided into two distinct parts. In the first part we have the principal theme given out and elaborated. In the second part, which is called the *Trio*, a new theme appears in a related key: the theme of the *Trio* is usually of a less whimsical nature than the principal theme. After the *Trio* the first part is repeated. When the Rondo form is adopted the *Scherzo* is generally very much longer, and the principal subject is more freely and more humorously treated than in the Rondo proper. The following is a plan of the *Scherzo* in Beethoven's Sonata (*Pastorale*) O. P. 28. (Ex. XXXVI.):—

Ex. XXXVI.:—(*Scherzo in Minuet style*).

1st Part.

Thirty-two measures in the key of D, containing principal subject and a modified repetition, ending in the dominant key.	

Fine.

Leading figure of principal subject (16 measures) as a threefold sequence, modulating to G, A, and B minor, and leading back to—	original key with principal subject slightly altered—16 measures.

Trio. *D.C.*

New subject in the key of B minor, 8 measures.	Repetition of second subject without modulation—8 measures.

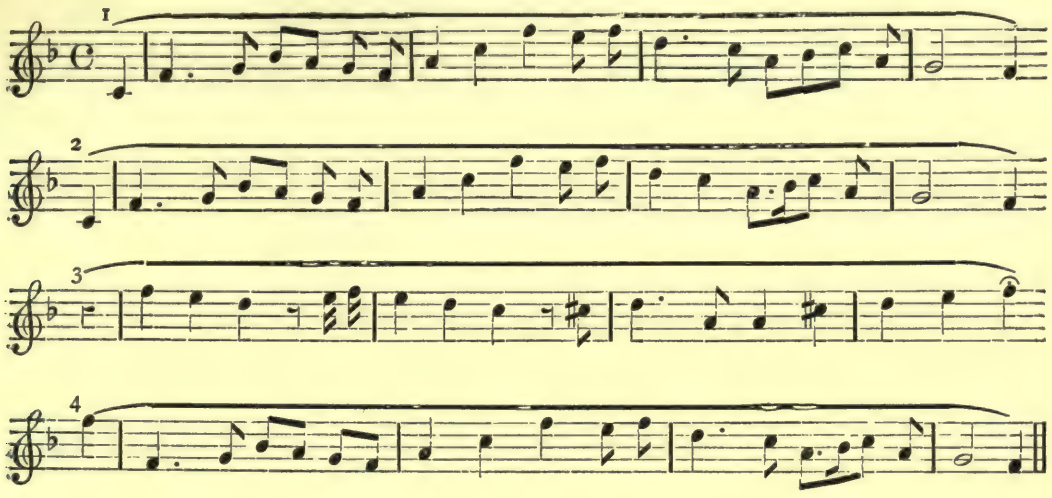
In Beethoven's Sonata O. P. 31, No. 3, we have a good specimen of a *Scherzo* in the Rondo style. This is the only *Scherzo* which Beethoven wrote in two-four time. It contains one hundred and seventy-three measures, and the principal theme appears six times in various keys and with modified figures.

Rondo.

A *Rondo* may consist of any number of subjects. These subjects may be repeated in any order and any number of times, provided the principal subject is made to close as well as to open the movement. As the subjects appear in succession, they may all change their keys except the principal; it invariably keeps to the original key, no matter how often it may appear. It is this recurrence, or coming round again of theme and key, that gives the name of *Rondo* to this form of composition.

The idea of the *Rondo*, while it may be expressed with no small amount of complicated detail, is of the very simplest description. It is to present to the ear, and to the mind, some-

thing that has been heard before, something that may be easily recognised, and which, by reason of the recognition, will afford satisfaction and pleasure. This is why the principal theme of the *Rondo* is so frequently brought round again, and always in its original form and complexion. The great majority of simple songs are just small Rondos. The following is a perfect specimen (Ex. XXXVII.):—

Ex. XXXVII.—"The Minstrel Boy."

If the above (Ex. XXXVII.) be examined, it will be found to correspond exactly with the *Rondo* form. The subjects are marked off by curved lines. At 1 the principal subject begins; at 2 its repetition begins; at 3 a new subject appears in the relative minor key; and at 4 the principal subject comes round again in the original key. Many other similar examples may easily be found—"The Last Rose of Summer," "O' a' the Airts the Wind can Blaw," and quite a number of simple hymn-tunes, such as *Rousseau*, *Madrid*, *Tenderness*, *Ellacombe*,—all affording good examples.

The following is the plan of Haydn's *Gipsy Rondo* (Ex. XXXVIII.):—

Ex. XXXVIII.

1st Part.

16 measure— Principal subject in the key of G.	10 measures— Second theme modulating to dominant key.	8 measures— Return to principal subject in original key.

2nd Part.

16 measures— New theme in principal key.	16 measures— Second theme (new) in principal key.

3rd Part.

16 measures— New theme in the key of G minor.	12 measures— Second theme (new) in G minor.

4th Part.

8 measures— Principal subject in original key.	10 measures— Second theme of first part, modulating to dominant key.	8 measures— Return to principal subject in original key.

5th Part.

16 measures— New theme in G minor.	4 measures— First part of second theme (new) in the key of B♭.	8 measures— Second part of second theme, in G minor.	12 measures— Twelve preceding measures repeated.

6th Part.

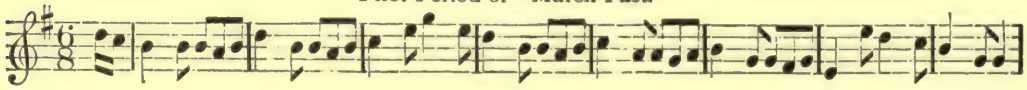
26 measures— Same as part 4. Closing measure forming the first measure of the *Coda.*	8 measures— *Coda.*

March.

The *March* is perhaps most closely associated with military movements. Still, it frequently finds a place in the concert room, on the stage, and in the church. The *Military March* is always of an inspiring nature, and consists largely of stirring melody and strongly marked and simple rhythm. Used for other than military purposes, the character of the *March* is varied—its constitution becomes more or less polyphonic. This we find to be the case in *Orchestral Marches*, *Wedding Marches*, *Processional Marches*, *Funeral Marches*, and others. The *March*, especially the *Military March*, begins with the last pulse of the measure. The starting note prepares the mind for the *step-off*, which takes place on the following strong accent, ensuring precision and uniformity of movement. In other than Military Marches this preparatory note is dispensed with. Sometimes also we find several preparation notes employed—the dominant repeated a number of times being a favourite device. Even an *Introduction* of several measures before the subject of the *March* begins is not uncommon. The *March* is usually written in *four-four* time. Some examples of *two-four* are to be found, but *triple time* would be unsuitable, and would throw the strong accent alternately on the left and right foot. In *quick marches*, where the step is required to be quicker and the whole action more nimble, such as in a "March Past," sometimes a six-eight rhythm is adopted. The following is a well-known example, (Ex. XXXIX.):—

Ex. XXXIX.

First Period of "March Past."



Simple march forms have only one part, containing two distinct subjects. The two subjects represent exactly two equal halves of the movement. The sections are invariably of a uniform length, and the phrases are evenly balanced. (See Handel's *Dead March* in "Saul.") Sometimes the *March* finishes with the second subject as in the example just named, and sometimes the first subject is repeated after the second, as in Ex. XL. This of course is the Rondo form.

More extended march forms have two or three parts, the second of which is sometimes

called the *Trio*. Each part may contain two or more subjects. The following is the plan of Mendelsshon's *Wedding March* :—

Ex. XL.

1st Part.

5 measures— *Introduction*, leading to—	8 measures— Principal theme, key C.	1st Time. 4 measures— Introduction repeated and developed.

2nd Time.

8 measures— Second or companion theme in original key.	8 measures— Principal theme repeated in original key.

6 measures— 1st section of third theme in the key of G	8 measures— 2nd section of third theme in the key of G.	8 measures— Return of principal theme in original key.

2nd Part, or *Trio*.

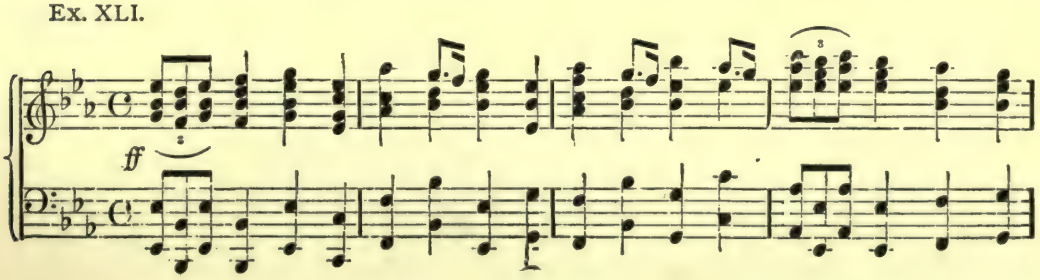
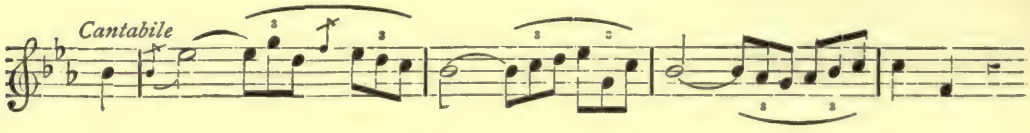
8 measures— 1st section of new theme in the key of F.	8 measures— 2nd section of new theme in the key of F.

16 measures—
Second theme of *trio*, in the key of D minor, modulating towards principal theme.

3rd Part.

8 measures— Return of principal theme in original key.	8 measures— Companion theme in same key.	8 measures— Repetition of principal theme in original key.	30 measures— *Coda*.

Sometimes *Solo movements* are introduced into the March. A very effective illustration of this is to be found in Meyerbeer's *Coronation March*. This march opens *full*, thus (Ex. XLI.)—

Ex. XLI.

At the eighteenth measure the *solo movement,* of sixteen measures in the original key, begins thus—

After which the opening subject occurs in the relative minor key leading back to the major. Then follows the *solo movement* again, this time in the subdominant key with a repetition in the original key. The march is then brought to a close by a full finale movement of twenty-three measures in which snatches of the opening subject, mixed with some new material, occur.

The scope of the March is very extended. Indeed, it may be said to range from the sublime to the ridiculous: as an exemplification of this we have only to compare the solemn grandeur of Beethoven's *Funeral March* with the grotesque comicality of Gounod's *Funeral March of a Marionette.*

Taking the March form, however, in its ordinary comprehension, we can only say that its chief features are predominant melody, evenly balanced measure, simple and strongly marked rhythm, squarely cut phrases and uniform sections. Marches are written for the pianoforte, the organ, for brass and military bands, and for orchestra.

To be continued.

COMPOSITION.

By JOHN C. GRIEVE, F.E.I.S.

(CONTINUED.)

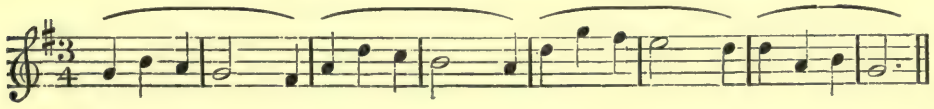
CHAPTER IV.

RHYTHM, ACCENT, AND DURATION.

We now come to consider the melodic quality of *expression*, for which *rhythm*, *accent*, and *duration* are responsible.

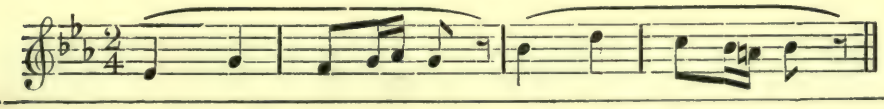
Rhythm is usually understood to mean the division of music into measures, and the order in which the accents succeed each other in these measures.* But *rhythm* has a more extended meaning than this. Not only must the individual measures in a piece of music be of a uniform length, there must also be uniformity amongst the measures when taken in groups. *Rhythm* must be evenly balanced. The ear desires even numbers in rhythm—odd numbers are always more or less unsatisfactory. This may seem strange argument to some, and it may be asked, What about triple time? are there not odd numbers employed in it? Yes. In every individual measure there is an odd number of accents employed. And herein lies the necessity for the more extended rhythm of which we spoke. Let the following illustration be examined (Ex. XXVI.):—

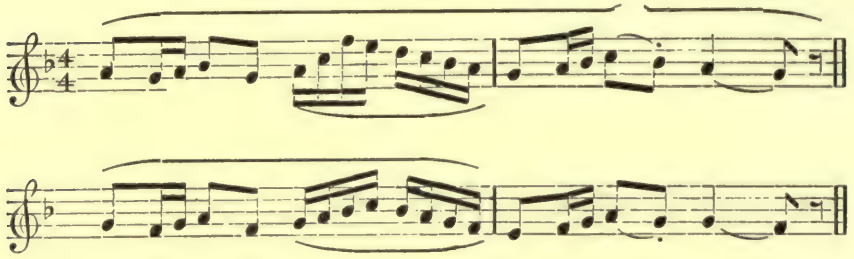
Ex. XXVI.

Containing Four Extended Rhythms of Two Measures each.

The above (Ex. XXVI.) is in triple time. One measure, because of its odd number of accents, is not satisfactory—there is incompleteness in it and want of balance. Two measures, however, adjust the balance, and the effect is rendered more agreeable. This example is said to be in *two-bar rhythm* of triple time; and it is easily seen how the even numbers apply.

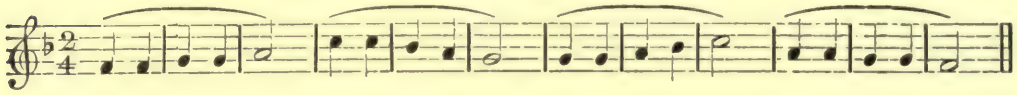
Of course we may have *two-bar rhythms* in duple and quadruple times also. (See Ex. XXVII.)

Ex. XXVII.

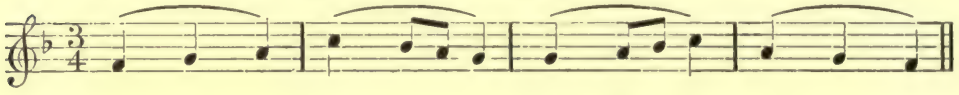
(*a*) Containing Four Two-Bar Rhythms.

* This will be found fully explained in the article, "Rudiments of Music," page 24, vol. 1.

(*b*) Containing Two Two-Bar Rhythms.

Three-bar rhythms are not so common, as there is less of the even number element in them. Still they may safely be employed as shown in Ex. XXVIII.

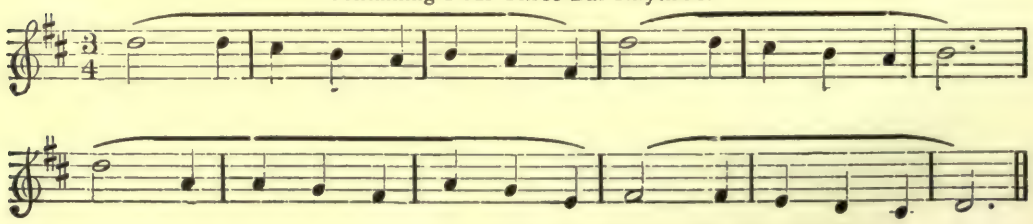
Ex. XXVIII.

Containing Four Three-Bar Rhythms.

Here (Ex. XXVIII.), although each rhythm contains an odd number of measures, and consequently wants balance in itself, yet when the whole series of rhythms is taken together the balance is perfectly equal. This may be more easily seen if we write the music in shorter notes, and join each pair of repeated notes—reducing the whole series to four measures of three-four time (Ex. XXIX.)

Ex. XXIX.

Each Measure corresponding to an Extended Rhythm in the previous example.

Even triple time may be employed in three-bar rhythm (Ex. XXX.). Here, of course, both the individual measures and the individual rhythms want balance; but, taking one rhythm with another, we find that the balance is complete.

Ex. XXX.

Containing Four Three-Bar Rhythms.

LIEUT. CHARLES GODFREY

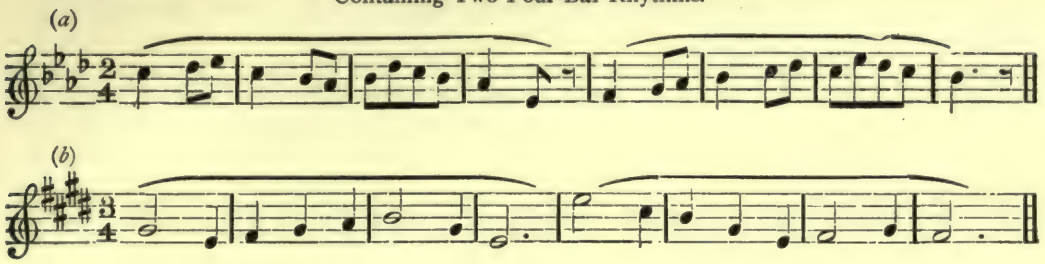
(Late Bandmaster of the Royal Horse Guards, Blue)

Photo ELLIOTT & FRY, LONDON.

The following (Ex. XXXI.), are examples of four-bar rhythms :—

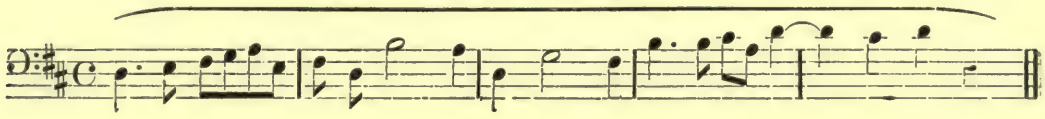
Ex. XXXI.

Containing Two Four-Bar Rhythms.



Longer rhythms are not so common, unless it be in fugal subjects. A very wonderful example occurs in Handel's "Amen Chorus," which begins thus (Ex. XXXII.) :—

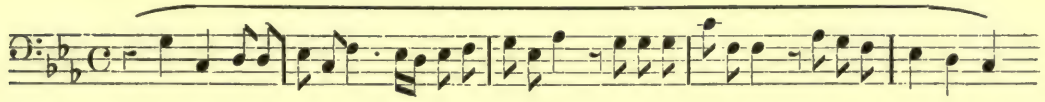
Ex. XXXII.

A Five-Bar Rhythm.

This rhythm (Ex. XXXII.) is next repeated in the tenor, then in the alto, and lastly in the treble, each part occupying exactly five measures, making the balance equal with four corresponding rhythms—twenty measures in all.

Another very interesting example occurs in the same work—the "Messiah"—namely, "He trusted in God," in which we find a rhythm of four and a half measures employed with perfect equilibrium. Here is the subject (Ex. XXXIII.) :—

Ex. XXXIII.

A Four and a Half Bar Rhythm.



This rhythm (Ex. XXXIII.) is repeated in the tenor, alto, and treble in succession, each part occupying exactly four measures and a half, making eighteen measures in all. Here, again, we have an even number of rhythms in the group.

In all the examples we have given it will be noticed that the rhythms in each particular group are not only the same in length, but that they are also the same in rhythmic character—the same in regard to the arrangement of their long and short notes. They are thus both evenly balanced and symmetrical.

Now we do not mean to say that all music is composed according to this arrangement of exact rhythmic grouping, but we *do* mean to say, that extended and evenly balanced rhythms are employed largely by the very greatest composers. Although genius can afford to set these things aside occasionally, the young student cannot ignore them ; for without the constant apprehension of equilibrium and symmetry in his rhythm, his efforts must frequently result in a tangled and tiresome jumble. We cannot emphasise too strongly, then, the importance of rhythm ; it is a power in music far beyond what most people imagine.

We may easily understand, from an examination of the examples already given in this

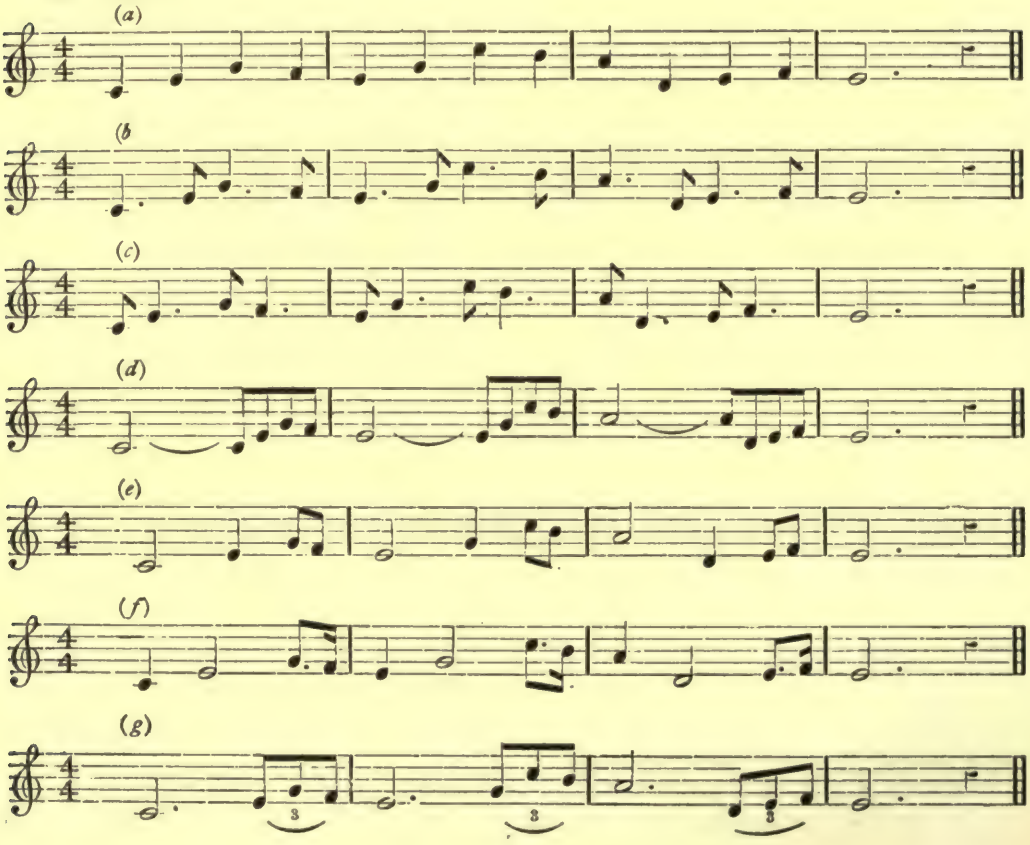
chapter, that, in a succession of rhythms (or rhythmic phrases) a great variety of effect may be produced by the intermixing of notes of different lengths. This *variety* affords a deal of interest, as each rhythm possesses an expression of its own which is perfectly distinguishable from every other. But besides this *variety*, there is also *similarity* of effect produced by the successive repetitions of a rhythm. This similarity also affords interest by imparting an element of recognition, and by endorsing whatever particular expression the rhythm may display, which brings the music more within the apprehension and the appreciation of the listener.

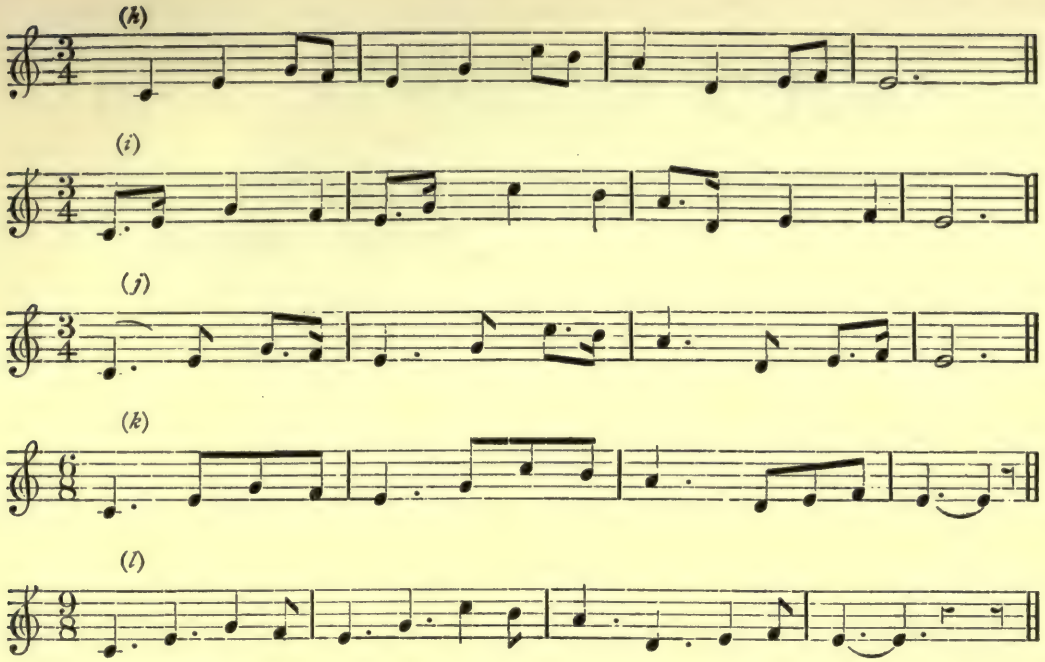
But over and above all this there is another point of great consequence, and one which places immense resources in the hands of the composer—that is, the *rhythmic figure:* not the figure of the entire extended rhythm, but the pattern of the different measures, or of portions of the measures of which the rhythm is made up. This, it must be here kept in mind, has nothing whatever to do with the pitch of the notes. In Ex. XXXIV. we have a measure of *four-four* rhythm written in several different ways. Here, then, are different *rhythmic figures*—

Ex. XXXIV.

These all contain the same number of notes, but the expression is much changed by the alteration of the *figure;* and, of course, in a passage of melody the same thing may take place. Let the following be examined (Ex. XXXV.):—

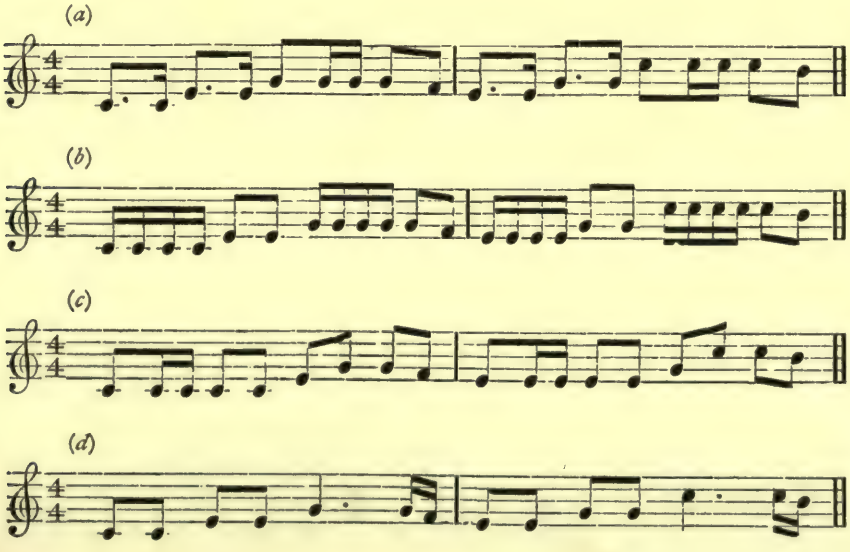
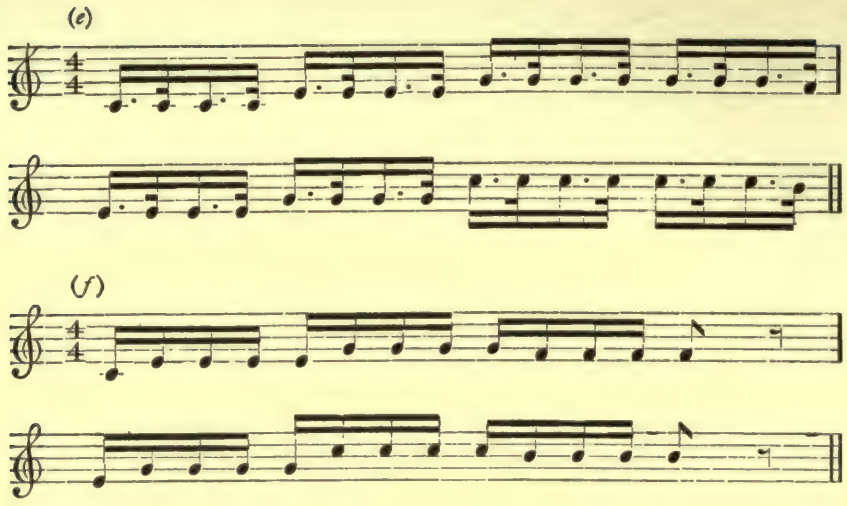
Ex. XXXV.





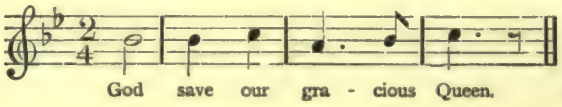
Here (Ex. XXXV.) we see how a simple melodic passage, as that given at *a*, is capable of immense variety of expression by changing the figure of the rhythm. We have not by any means exhausted the changes that might be made on this example—indeed, we have given but a few. Those we have given would all be suitable for vocal music. Instrumental music would admit of a much larger variety: the notes might be broken up into smaller parts and grouped in numerous ways. Ex. XXXVI. will explain what we mean—

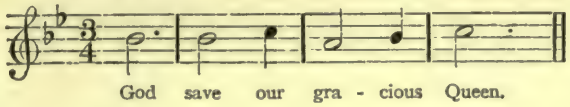
Ex. XXXVI.

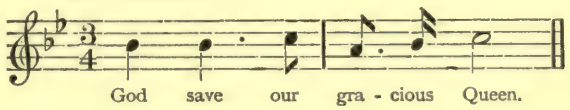


In all this we may clearly see that the resources of rhythm are only limited by one's powers of invention.

Accent and *duration*, which, as we have said, help to give expression to the music, are of course included in speaking of rhythm. But *accent* and *duration*, although more rudimentary in their character than rhythm, have much more influence than they are often credited with. They are frequently looked upon as mere mechanical elements in music, put in certain places in the measure, just to keep the thing moving regularly. Of course they do this, but they have higher functions. They are not merely bits of the *machinery* of music; they constitute a large proportion of its *life*, by giving prominence and consequence to certain sounds which are required by the composer to make themselves heard and felt above and beyond the others. It is not because a note happens to stand at the beginning of the measure that it receives the strong accent: it is not because a minim may happen to complete a measure that it is used in preference to a crotchet. No! It is because the note *requires* a strong accent that the composer places it at the beginning of the measure—it represents a sound that *must be emphatic*, therefore it occupies that position. It is because the composer wishes a particular sound to occupy more of the hearer's attention that he represents it by means of a minim instead of a shorter note. There is no accident or chance in the matter—at least there should not be. This prominence required by particular notes in a melody causes the rhythm sometimes to begin with the first accent of the measure, and at other times with one of the other accents. The figure of the rhythm also has to do with the prominence of particular notes. It will be seen at once in the illustrations given at Ex. XXXV. that, by a change of the *rhythmic figure*, notes, which before were of little consequence, are brought into bold relief, while those that occupied an important place become insignificant. A very good example of this point presents itself in "God Save the Queen." Suppose it were required that the words "save" and "Queen" should be emphasised in the music (which they are not in their usual rhythm), we might do so by placing them at the beginning of their respective measures, thus—

Ex. XXXVII.

But this would be altering the *time*, which perhaps might be objected to. In that case we might put it as follows:—

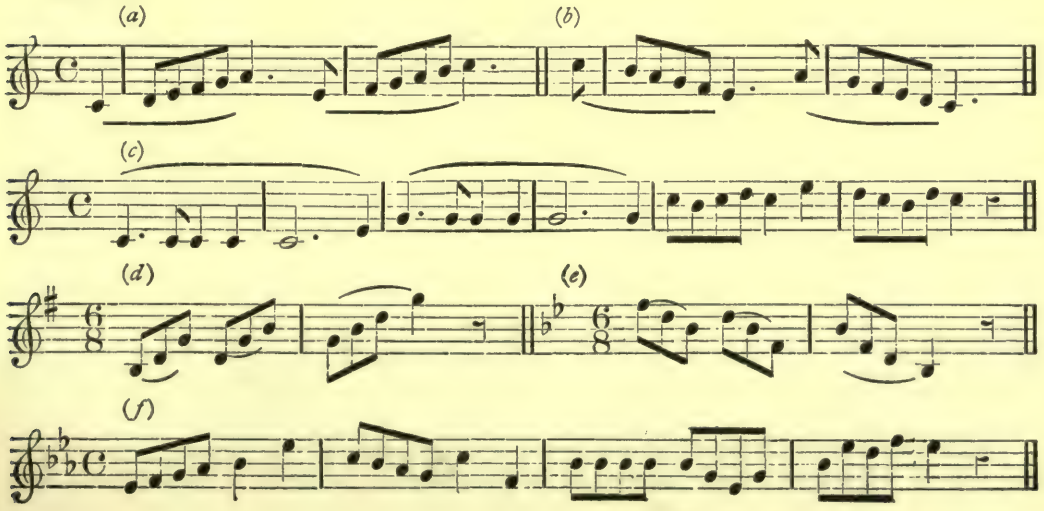
Ex. XXXVIII.

Here, although the *time* is preserved, yet the rhythm is altered from the original—a *four-bar* rhythm takes the place of a *two-bar* rhythm. Then the only other way out of the difficulty would be to use *longer notes* for the words in question, as in the following:—

Ex. XXXIX.

This would involve but a very slight modification of the rhythmic figure, but it would give the necessary prominence to the notes spoken of.

CHAPTER V.

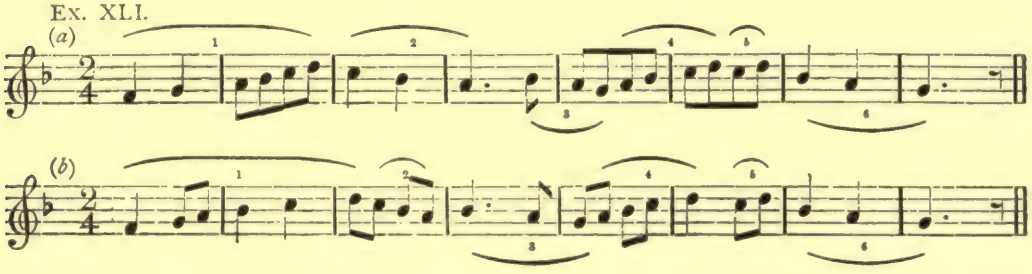
THE PROGRESSION OF THE NOTES.

We next come to deal with melodic *form*, which, of course, is dependent upon the direction and manner in which the notes are made to move. There are various ways in which a passage of notes may move. First, the *ascending passage*, as in Ex. XL. at *a*; second, the *descending passage*, as at *b*; third, the *stationary passage*, as at *c*; fourth, progression by *steps*, as at *a* and *b*; fifth, progression by *skips*, as at *d* and *e*; sixth, *mixed* progressions, as at *f* and the two last measures of *c*—

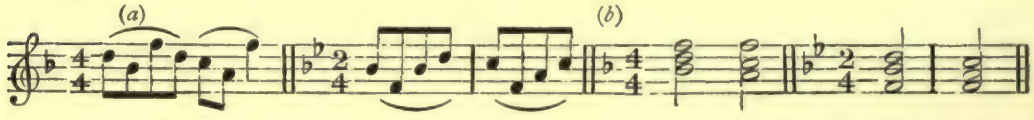
Ex. XL.

We need scarcely say that these different passages, not according to the pitch of their notes only, but according to their form and mode of progression, produce different effects. We should be going out of our way here were we to attempt to analyse these effects. But without digressing very far, we may say in general terms that a rising passage is always more or less exciting; a falling passage is correspondingly soothing; a stationary passage awakens feelings of curiosity, wonder, anxiety or expectancy. Progressions by single steps stimulate our sensations gradually, whereas progressions by skips do so more suddenly, or by stronger shocks, so to speak. In fact, there is a strong affinity between the physical arrangement of the sounds produced in music and the mental sensations we thereby experience. In composition this demands serious attention. It will, we think, be quite clear to the student that a judicious selection of melodic passages must be made, according to the nature of the work in hand, if that work is to fulfil its purpose. Haphazard stringing together of notes will not do: there must be *suitable form in the passages employed.*

Some melodies move almost entirely by single steps. This is a pretty safe method, provided what was said in connection with Ex. IX. be borne in mind, and provided further that the notes of the tonic chord are made to occupy prominent positions—not *all* the prominent positions exactly, but a proportion of them, sufficient to make the influence of the tonic chord felt beyond that of the others. If this be entirely neglected, some very awkward results may occur.

In Ex. XLI. at *a*, we have a portion of a melody in which the notes of the tonic chord are fairly conspicuous. Here, then, we have a clear apprehension of the tonality, and we have no difficulty in perceiving that the different rising and falling passages are strongly bound together. At *b* we have the very same succession of sounds employed—the same rising and falling passages, but the notes of the tonic chord are relegated to obscure positions, and have, consequently, lost their influence. Here the key seems to be something different from what it was before, and the different passages hang loosely together, although not a single sound has been altered.

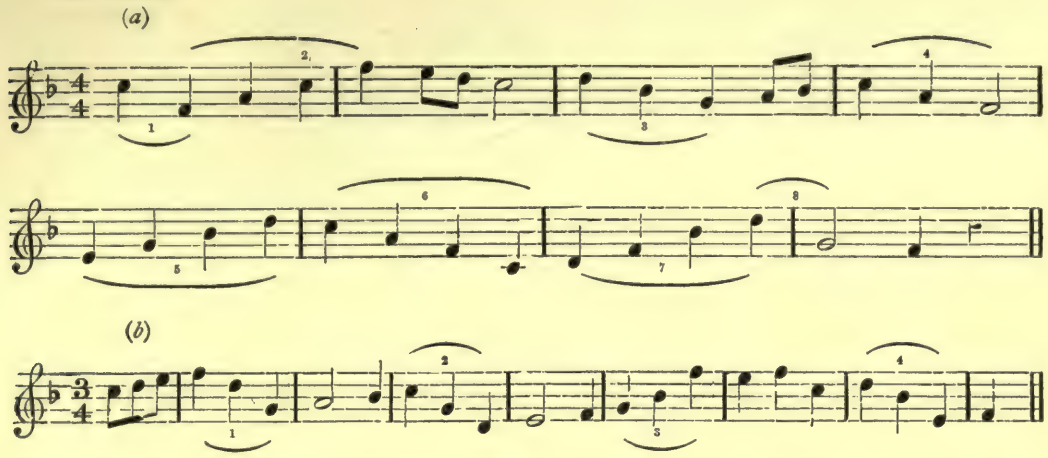
Ex. XLI.

Some melodies proceed largely by skips. When skips are used, we frequently find them producing the effect of simple chordal combinations and progressions. The following melodic passage in Ex. XLII. at *a*, contains just the chords that are given at *b*, spread out. This is what we may call the *harmony of melody.* This is always a safe device.

Ex. XLII.



When two or more skips follow each in one direction, all the notes should belong to the same chord, and should succeed each other in the same order as they occur in the chord, with-

out omission. Where this is neglected, fatal results may happen. See Ex. XLIII. *a* and *b*.

Ex. XLIII.

Here (Ex. XLIII. at *a*) the effect is good, because the skips are properly treated:—at 1 we have two notes of the tonic chord; at 2, the whole tonic chord with its root doubled; at 3, the chord of the supertonic; at 4, the chord of the tonic; at 5, chord of the seventh on the leading note; at 6, second inversion of the tonic with doubled fifth; 7, first inversion of subdominant, with doubled third; 8, two notes of the supertonic chord. At *b*, it is not difficult to perceive that the effect is anything but good. The reason why the measures marked, 1, 2, 3, 4, are not good is a simple one—the skips are not filled in, as the notes occur in the chords implied. At 1 we have the seventh on the supertonic, but it wants the B♭; if this note were inserted, it would then be all right. At 2 we have what we might consider to be the last inversion of the dominant ninth, but it wants the *third* and *seventh;* if these two notes (E and B♭) were filled in, the progression would be quite satisfactory melodially. At 3 we have again the supertonic seventh, this time without its fifth, which, if it were filled in, would make the melodic effect perfect. At 4 we have the same chord as that used with good effect in the fifth measure of *a;* but, because it wants a note, it is not so good here.

[*To be continued.*]

MUSICAL ANALYSIS.

By JOHN C. GRIEVE, F.E.I.S.

(CONTINUED.)

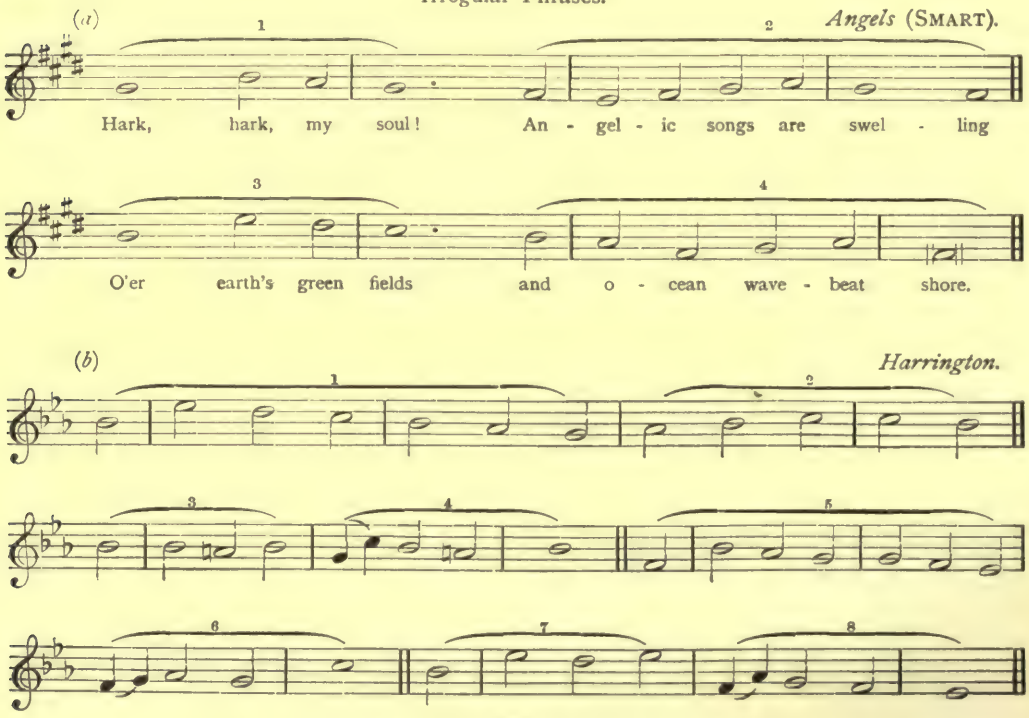
CHAPTER IV.

IRREGULAR PHRASES AND SECTIONS.

In each of the examples we have employed, the phrases and the sections will generally be found to be of a uniform length, according to their kind. But we may meet with many exceptions to this arrangement. As a rule, the simpler the music is, the more regular will the phrases and sections be—this, in fact, is one of the main features of its simplicity. Even in the very simplest musical forms, however, irregular phrases are not uncommon. The following examples are taken at random from a large number that might be quoted (Ex. XVII.) :—

Ex. XVII.

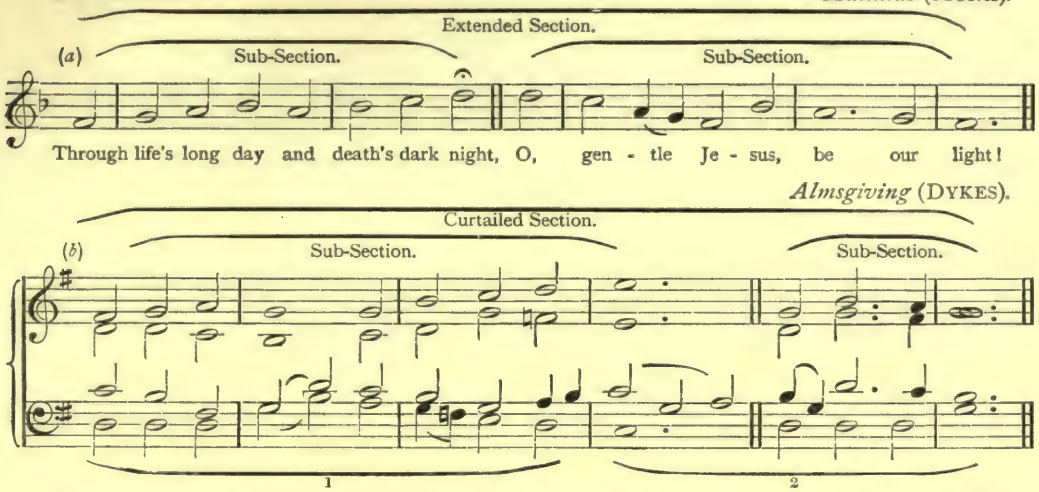
Irregular Phrases.


(a)
Angels (SMART).
Hark, hark, my soul! An - gel - ic songs are swel - ling
O'er earth's green fields and o - cean wave - beat shore.
(b)
Harrington.

Here (Ex. XVII.) it will be noticed, at *a* and *b*, that although the *phrases* are of unequal length, yet the sections are evenly balanced ; * and these latter, as has been already pointed out, are the more important portions of the music.

Irregular *sections* are also to be met with, although, perhaps, less frequently than *phrases* in simple forms. See Ex. XVIII.

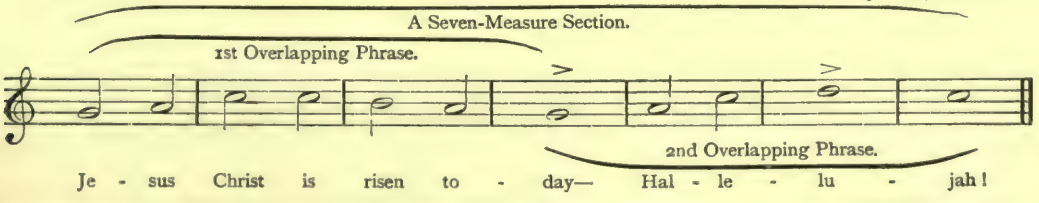
Ex. XVIII. *Matthias* (MONK).



The example at *a* (Ex. XVIII.) is the last section of a well-known hymn tune. It is extended, by the lengthening of its final subsection, one measure beyond the limits of the other sections of the tune. The effect of this *extension* is simply that of a long drawn-out *Ritardando ;* moreover, it is somewhat anticipated by the *pause* on the last note of the penultimate subsection —this note being usually, in practice, made equivalent to a dotted semibreve. The irregularity here noticed is sufficiently excused by the explanation we have given, and is by no means unsatisfactory.

At *b* we have the last section of another popular hymn tune. In this case its length is curtailed in the final subsection. This curtailment is sometimes the cause of a little unsteadiness in the performance of this part of the tune. But, let it be observed that the progression of the tenor part, in the third-last measure, divides the whole section into two equal parts of three measures each (as shown by the curved lines under the staff). Now, if the tenor part be made prominent, this arrangement will give balance to the section, and will help to deceive the ear, regarding the shortening of the final subsection.

There is just one other example of a somewhat irregular nature before we leave this part of the subject. It is the following (Ex. XIX.) :—

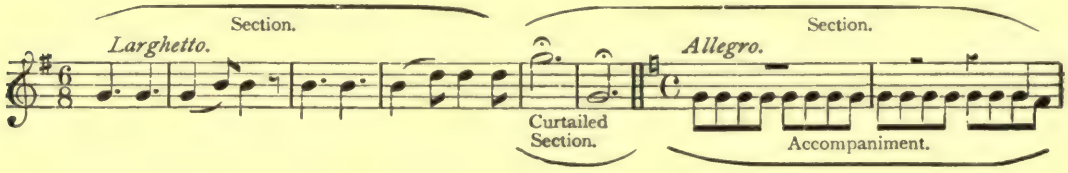
Ex. XIX. *Easter Hymn* (MONK).

* The last notes of the second and fourth lines in a triple-measure psalm tune are usually improperly noted, (as in the above at *b*)—they should be three pulses longer. See *Psalm Tune*, in the article "Musical Forms," vol. ii. page 144.

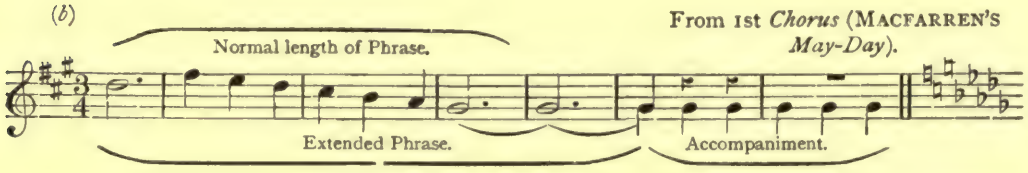
This section we might consider as embracing two overlapping phrases—the last note of the first phrase (G in the middle measure) being also the first note of the second phrase.* If the G in the fifth measure be performed with an enforced accent, and the following semibreve likewise, as marked, the effect of the whole section, although lopsided to the eye (with its four measures at the beginning and three at end), will be perfectly satisfactory to the ear. We might quote other examples of irregular sections in simple forms, for which it would be difficult to offer any apology. In most cases such examples condemn themselves, and never gain much in popular favour.

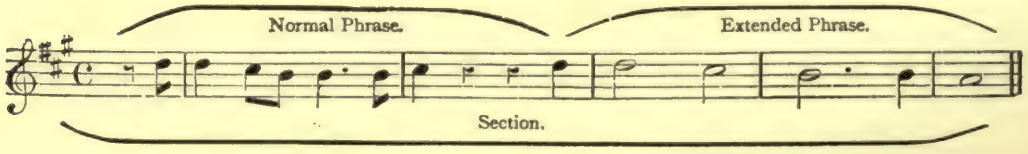
When we come to deal with more extended and more intricate forms of composition, we find that a slight irregularity in the length of a phrase or a section is not so noticeable as in a simpler piece. In a long and complicated movement there is so much to divert the ear that any sectional descrepancy is less likely to be observed; and even though it be noticed, there will generally be found some object in view sufficient to justify its adoption. For instance, a passage may be curtailed so as to attract the attention to the introduction of some striking effect, such as a change of subject, of key, or of rhythm. Again, a passage may be lengthened so as to render it more impressive, or to prepare the ear for an approaching finish, or to lead more smoothly into some distantly related key. The overlapping of the parts in a polyphonic composition is another, and, perhaps, even less observable means of infringing the sectional measurement. In such cases the ear is arrested by the process of overlapping, and, for the moment, is thrown out of calculation, so to speak.

Let us examine the following examples (Ex. XX.):—

Ex. XX.

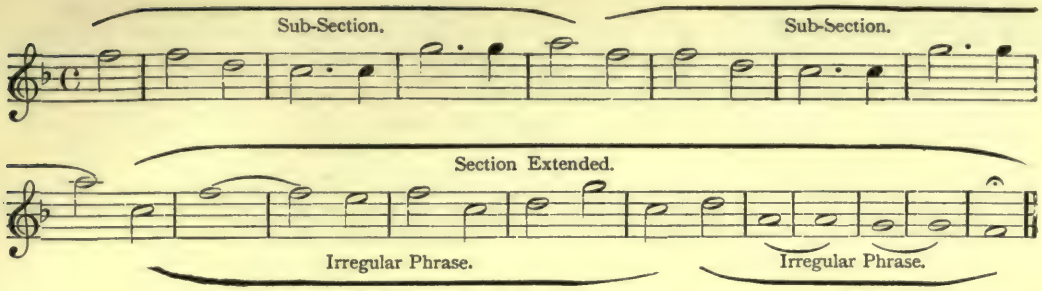
(*a*) From *Benedictus* (WEBER'S Mass in E♭).

(*b*) From 1st *Chorus* (MACFARREN'S *May-Day*).



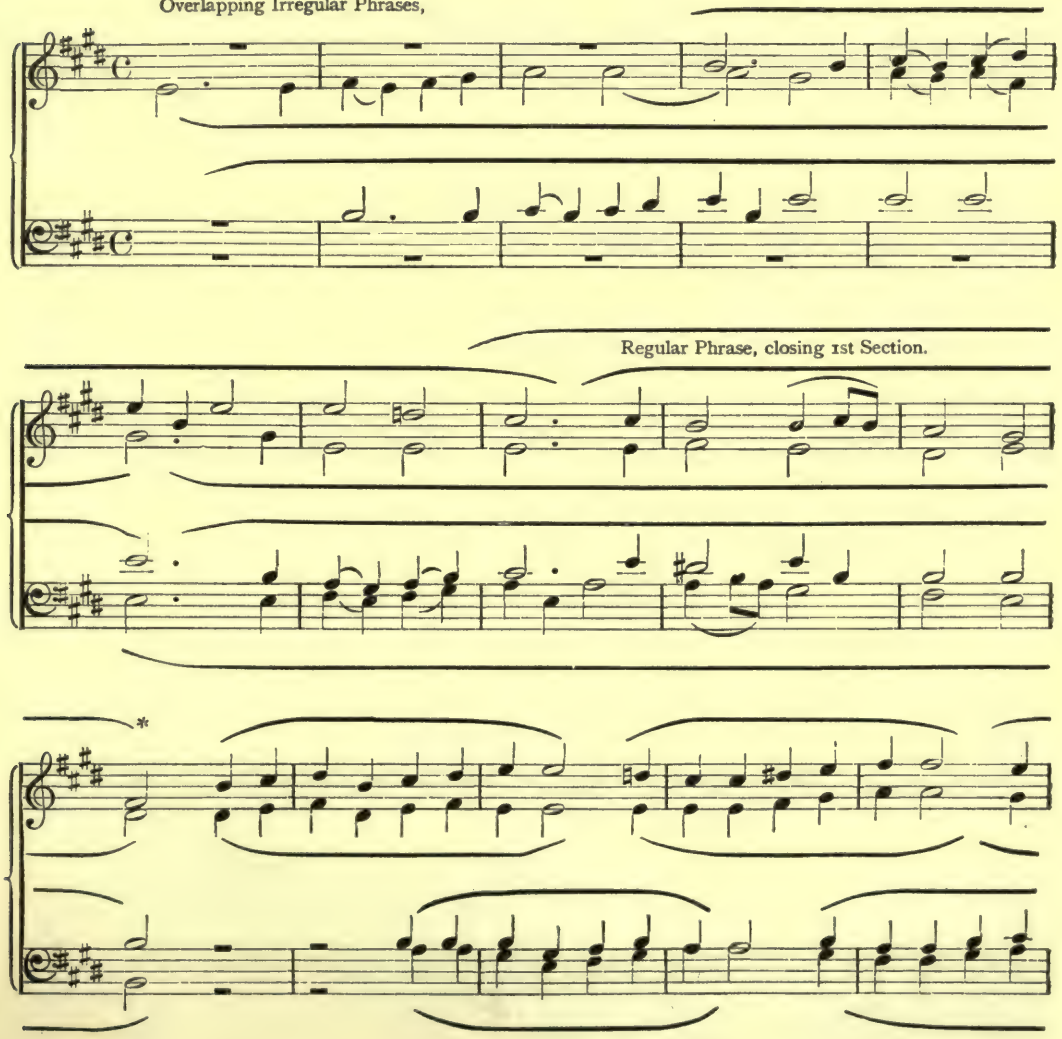
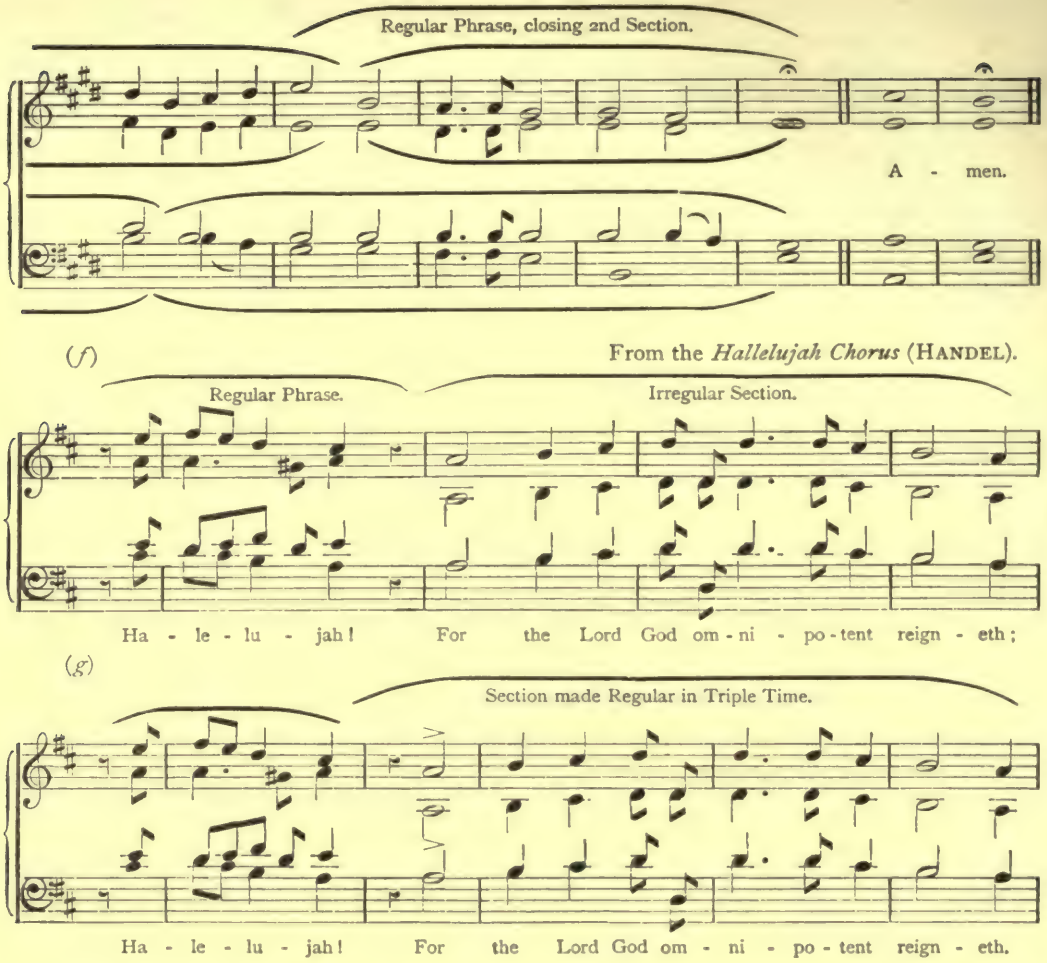
(*c*) From *Chorus*, "Come, Mighty Father" (HANDEL'S *Theodora*).

* This has something of an analogy in the *single chant*—See *Chant*, in the article on "Musical Forms," vol. i. p. 179.

(*d*)

From last *Chorus* (MENDELSSOHN'S *42nd Psalm*).



(*e*)

Gloria Patri (CLARKE WHITFIELD'S *Jubilate* in E).

Regular Phrase, closing 2nd Section.
A - men.
(f)
From the *Hallelujah Chorus* (HANDEL).
Regular Phrase.
Irregular Section.
Ha - le - lu - jah! For the Lord God om - ni - po - tent reign - eth;
(g)
Section made Regular in Triple Time.
Ha - le - lu - jah! For the Lord God om - ni - po - tent reign - eth.

Here, then (Ex. XX.), we have several examples of irregular phrases and sections of various kinds.

At *a* the second section of the extract is curtailed to make the change of key and time more prominent. It will be observed, however, that the short section is made up, by the repetition of a single instrumental note, in the following movement before the voice part enters.

At *b* the phrase is extended in the voice part by a prolonged G♯, which is still further continued as a single repeated note in the accompaniment. This spun out G♯ smooths the way for a change of key, and becomes, by an enharmonic alteration, A♭ in the following movement.

At *c* the final phrase is lengthened for the purpose of making an appropriate finish, for which the shorter notes used in the preceding phrases would not be quite suitable.

At *d* the last section is extended by means of two irregular phrases. The first of these is accompanied, in the score, by a series of chromatic discords; this is quite sufficient, especially with such a simple rhythm to attract the ear from any irregularity of phrasing. The last phrase is slightly drawn out to effect a kind of *retarded* finish.

At *e* the movement consists of two sections, the first ending and the second beginning at *. In the first section we have a series of overlapping phrases, all of which are irregular. The

irregularity, however, is not observable, as the ear is too much occupied with the entries of the different parts. Each part, as it enters, is accepted by the ear as the beginning of a phrase. We have marked the last four measures of the opening section as a regular phrase. It includes, however, a small portion of the preceding phrase. Nevertheless, the ear will accept the fourth-last measure of the first section as the beginning of a phrase, for two reasons: First, it begins with the same form of notes, in three of the parts, that the previous phrases begin with. Second, because this fourth last measure begins *two measures* after the preceding bass phrase, which in its turn begins *two measures* after the previous treble phrase, and this again begins *two measures* after the foregoing tenor phrase. In this way the ear becomes accustomed, by repetition, to this *two measure* distance, and begins to expect it to continue, so that the entrance of this fourth last measure, resembling as it does the previous entries, is readily accepted as the beginning of a phrase. This causes the first section, in spite of the irregularity of the individual phrases, to assume some feeling of equilibrium. In the second section the parts enter two and two together—the treble and alto leading, and the tenor and bass following. Here, the phrases are in themselves more regular than in the first section; but they still overlap, and cause an uneven number of measures when the parts are reckoned conjointly. At the point where the overlapping ceases (at the beginning of the fourth last measure), a regular four-measure phrase begins. At this point all the parts meet, as it were, on common ground—they all come together in notes of one kind. Overlapping is done and a new arrangement has begun—this is, in effect, the beginning of a phrase which may be easily recognised, which can be followed to the end, and found to be perfect.

At *f* we have an extract from Handel's *Hallelujah Chorus*. It begins with the eighth measure from the commencement, being the conclusion of the second regular section. Each of the two opening sections contains four measures, and their effect is extremely smooth and satisfactory. The third section, however (which is given in the example), is irregular, and contains but three measures. This, coming after the evenly balanced phrases of the preceding sections, causes the passage in question to be peculiarly striking. There can be no doubt that this irregular section was meant to be specially attractive, to stand strongly out from its surroundings: therefore it was written in octaves, and given a form of its own, majestic in its irregularity. This latter peculiarity, however, is scarcely, if at all, observable in its formal character during performance. This arises from the fact that there is strong feeling of *triple time* in the passage, which produces a somewhat ambiguous effect and leaves the mind undecided, or, it may be, deceived as to its proper length. In short, if the extract we have given at *f* were written as at *g*, it would represent the manner in which it is usually performed almost as correctly as in its original notation.

The student will now be able to analyse phrases and sections for himself, and to deal with those that may seem to be irregular in a reasonable and intelligible manner.

CHAPTER V.

THE SUBJECT.

THE *Subject* may consist of one or more sections, or one or more periods.

A subject is a complete melody or tune, and embraces just so much of the music as may be recognised to contain correlative phrases, or melodic or rhythmic sympathetic passages. A subject is *one idea*, and expresses all that the composer has to say, or wishes to say, on that particular point.

In simple homophonic forms, such as songs, psalm and hymn tunes, dances and such like,

the *Subject* is longer than we find it to be in more extended forms, such as Anthems, Choruses, Fugues, and other work of a thematic nature, as Sonatas and so forth. The reason for this is, that in the former the *Subject* is repeated several times, without change of form or character, and with such treatment a short subject would become monotonous and wearisome; whereas, in the latter class of compositions, the *Subject* is presented in so many different aspects—modified, inverted, developed, and otherwise altered, and supplemented by counter-subject, episode, and all the other devices peculiar to that particular form to which it may belong, that, were it too lengthy, the mind could not contain and retain its full impression throughout the many changes and influences to which it is submitted. The *Canon* is an exception to this. In the *Canon* the subject goes on continuously from beginning to end, but there is no supplementary assistance to distract the attention from it, unless it be the following up of the other parts, which, in this kind of composition, is its chief characteristic, and forms the principal point of interest. The structure of the *Canon* makes it necessary that the subject be somewhat lengthy.*

Let us analyse a few of the examples already quoted to see how the *Subjects* are therein disposed. These examples will all be found in Vol. II. :—

Ex. VIII., page 177—We have only quoted the half of this tune in the example here given. If it be examined entire, however, in any ordinary hymn tune book, it will be one of the very simplest matters to perceive great similarity of the phrases, both melodially and rhythmically. Every figure of the tune is telling a part of the same story, so to speak—contributing to the one idea—helping to form the *one subject.*

Ex. IX., page 178.—Here is an example the periods of which, were they separated, might each make a subject. They are *independent* periods, but they are also *correlative*, and, being used conjointly, the one assists and endorses the other—they each contribute something to the one idea—they are plainly parts of the same whole. This example also contains but *one subject.*

Ex. X., page 178.—This is a *one subject* tune, so simple that nothing need be said about it.

Ex. XI., page 179.—At *a* we have a tune of two *mixed correlative* periods. The fourth phrase is but a repetition of the second in another key, while the first and third phrases bear a strong inverted resemblance to each other. All are parts of the *one subject.*

At *b* the example contains two *mixed correlative* periods. The third phrase is but a modified repetition of the first. The third phrase also contains the same figures as the second. The fourth phrase strongly resembles in form the opening portion of the first. The whole tune, as in the former case, is plainly governed by one idea—it is a *one subject* tune.

Ex. XII., pages 179, 180.—The two sections of this tune might quite well be considered as *two subjects* (*co-existing*)—the one bearing so little resemblance to the other either melodially or rhythmically.

Ex. XIII., page 180.—In this case the two periods are, in the strictest sense of the word, *independent.* There is little, if any, sympathy between them—they are not telling the same story—melodially they run in entirely different grooves, therefore this is a tune of *two subjects.*

Ex. XIV., page 181.—This example contains two *correlative* but *independent* periods. There cannot be the slightest doubt that here the same theme runs through both periods. The example contains but *one subject.*

Ex. XV., page 182.—Here we have another two-period tune—the periods are *co-existing*, but they are also, and strongly so, *correlative.* No one can look for a moment at the striking resemblance of form amongst the figures and phrases of this tune, without feeling convinced that every measure is a link of the same chain. This is a *one subject* example.

Ex. XVI., page 183.—The two periods of this example plainly comprise the *one subject.* These periods are not only discoursing on the same idea, so to speak, but they are both using almost the same words—this has been already explained at page 184.

* For *Canon* see "Musical Forms," vol. iii. page 162.

GRIEG

STRAUSS

SIR G. MACFARREN

GORING-THOMAS

HANS RICHTER

Great Musicians

PLATE IX

F. JENKINS, HÉLIOG PARIS

The above explanations will be sufficient to show what constitutes the subject in compositions of a simple kind. In larger musical forms, where various devices of composition are employed, it is not always easy to distinguish the subjects, and to say exactly where they begin and end, surrounded as they frequently are by complicated auxiliary matter. In fact, in many cases the *subject* is of a microscopic nature, and can with difficulty be observed at all; and there are even cases where the material employed is of so heterogeneous a kind that to search for anything resembling a definite subject is a hopeless task. The student must not, however, be discouraged by such circumstances. He must simply learn to analyse and estimate examples of this description according to their merits.

[*To be continued.*]

CHOIR TRAINING AND CONDUCTING.

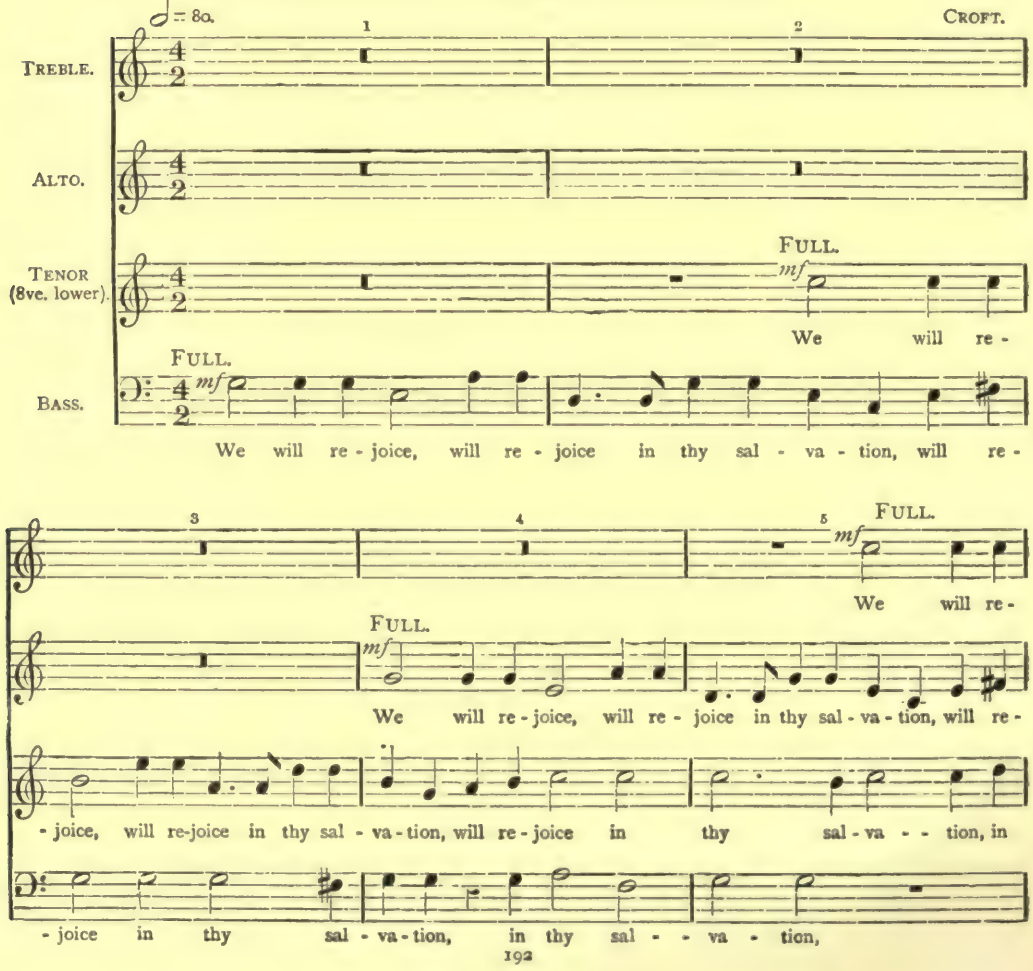
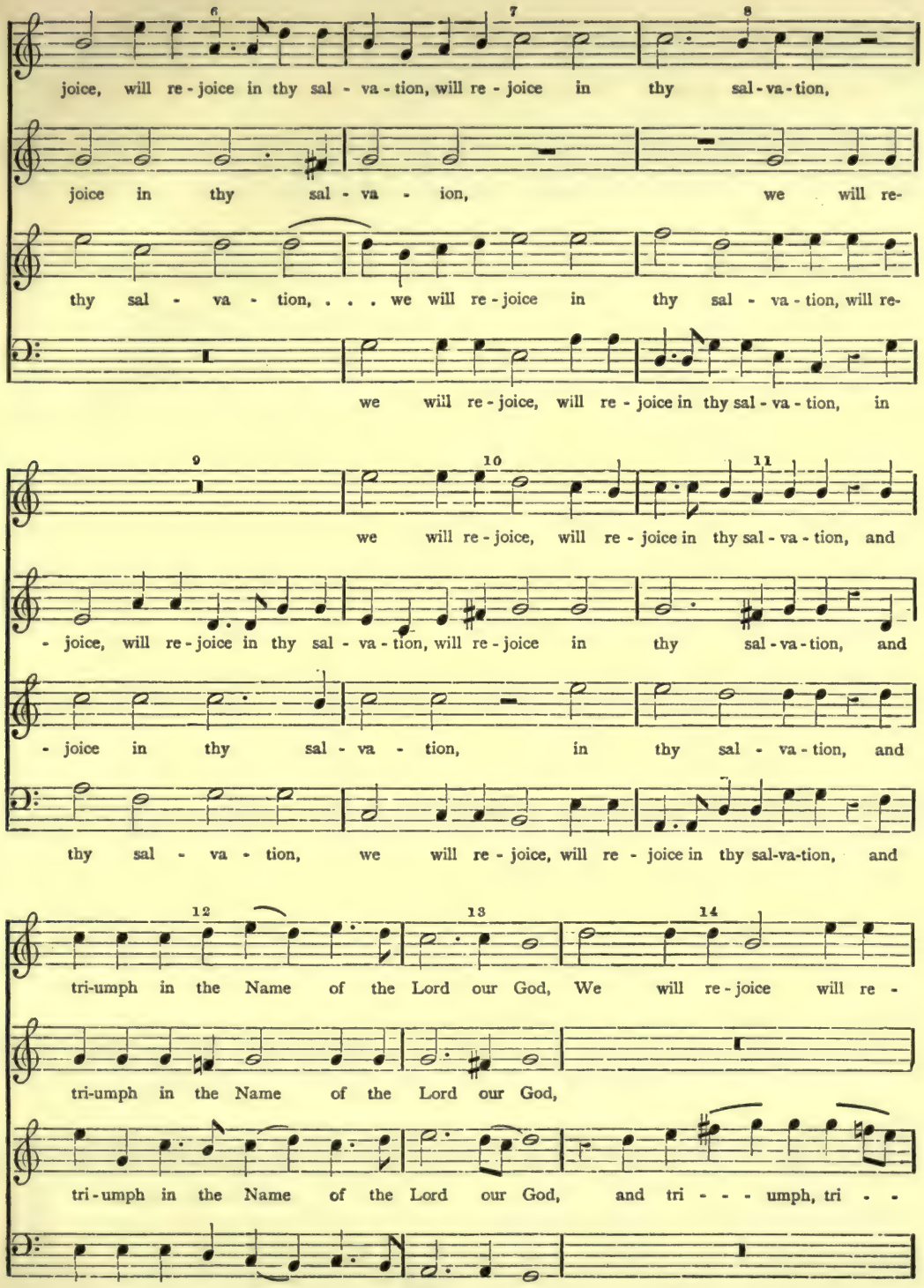
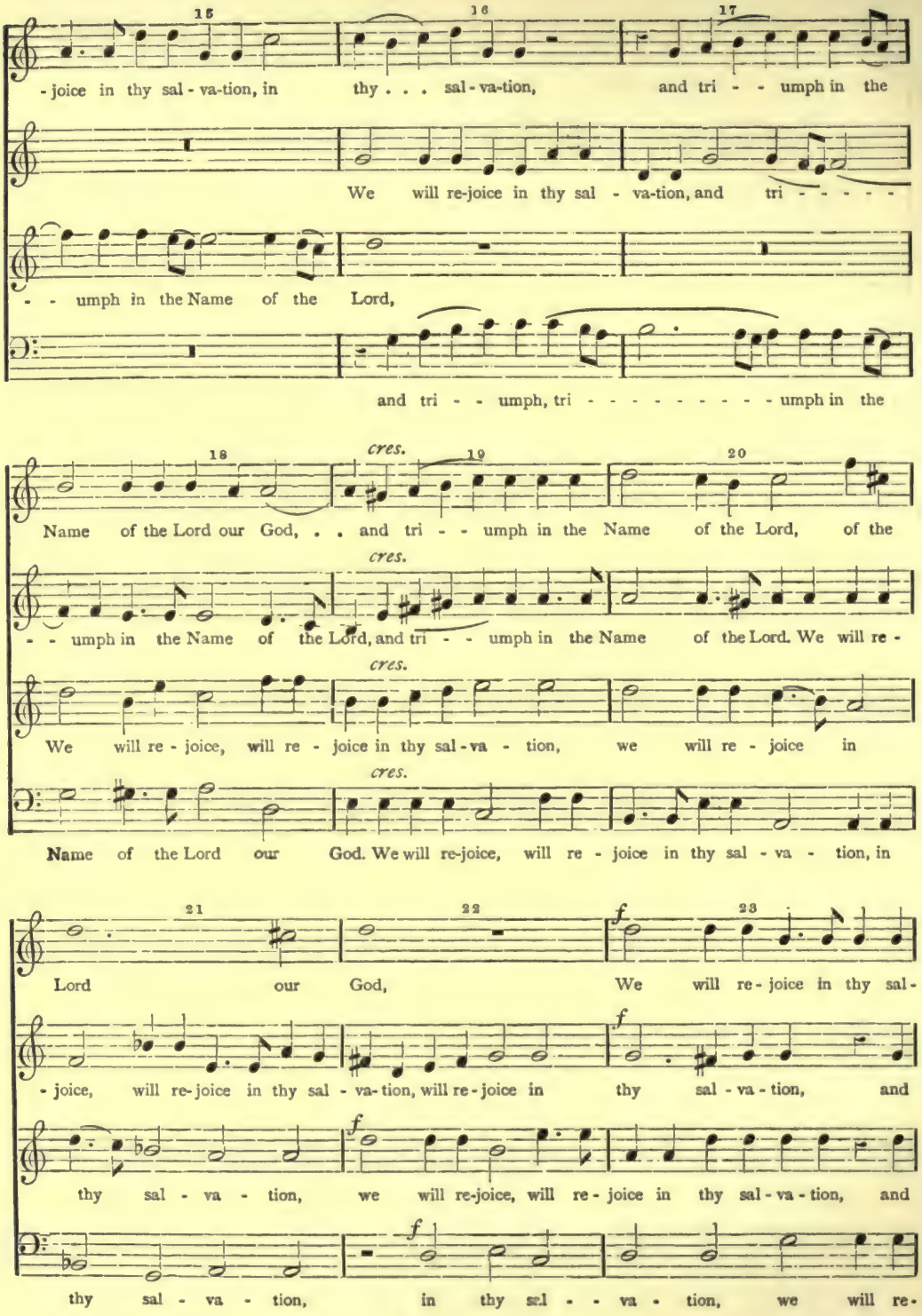
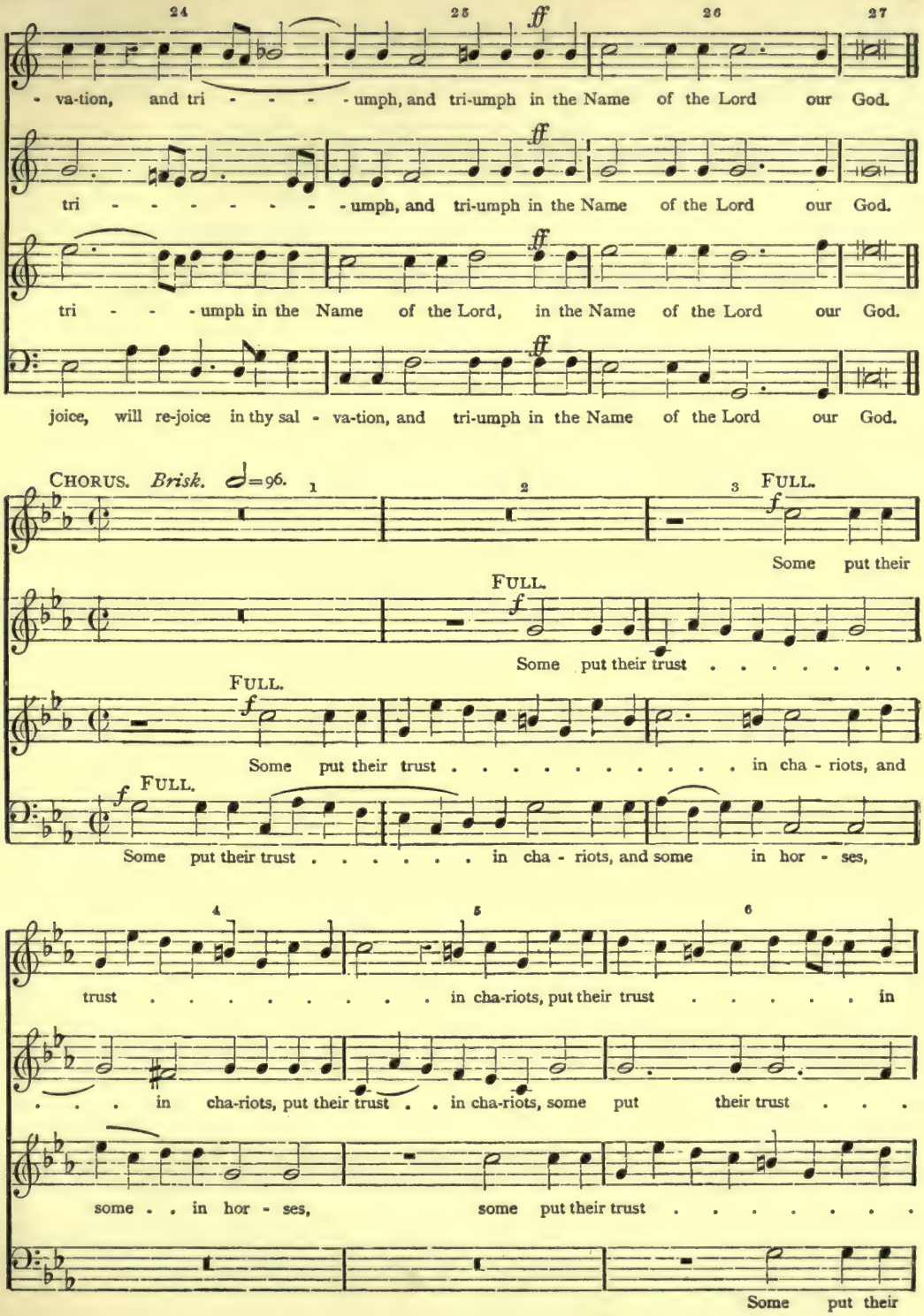
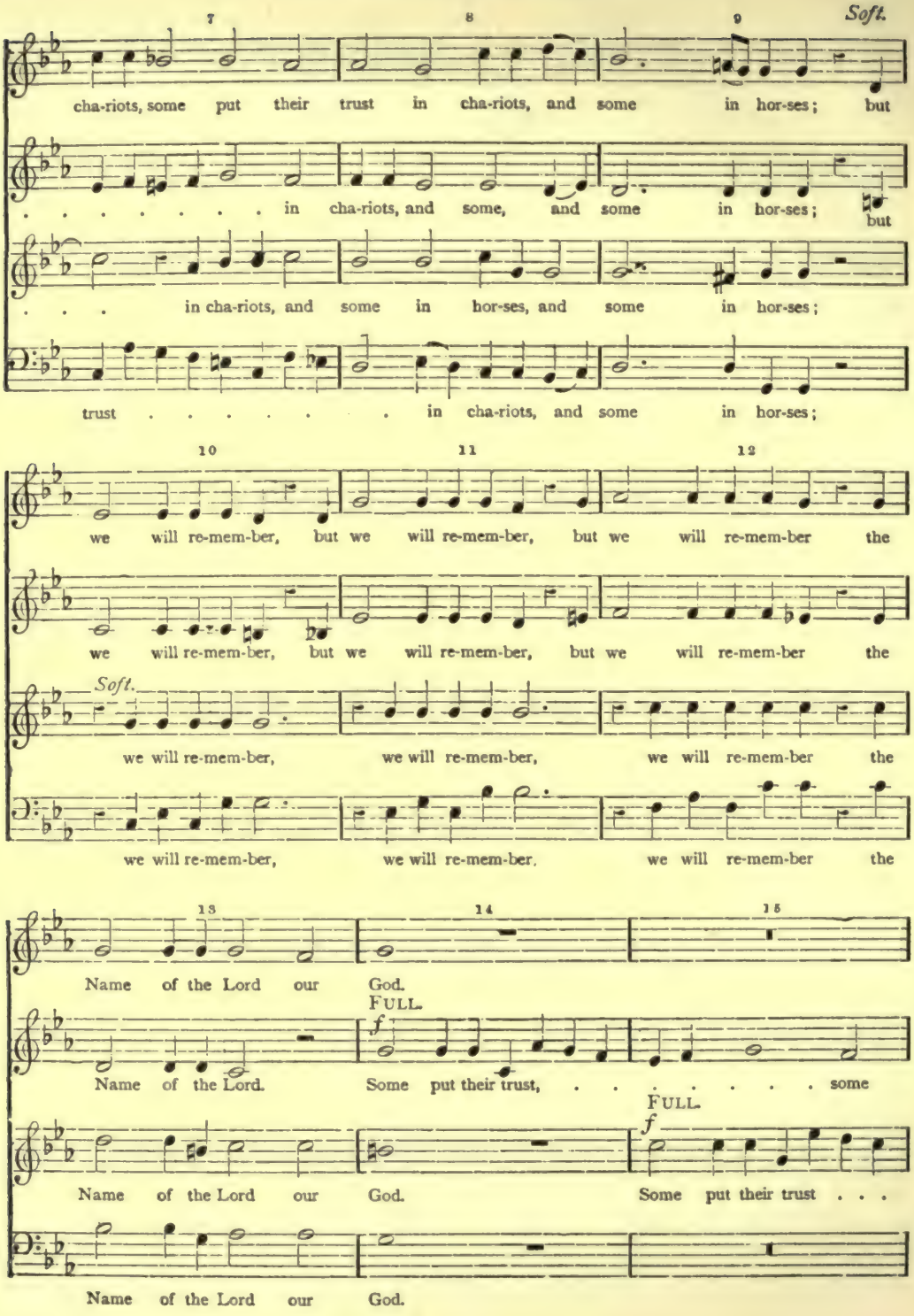
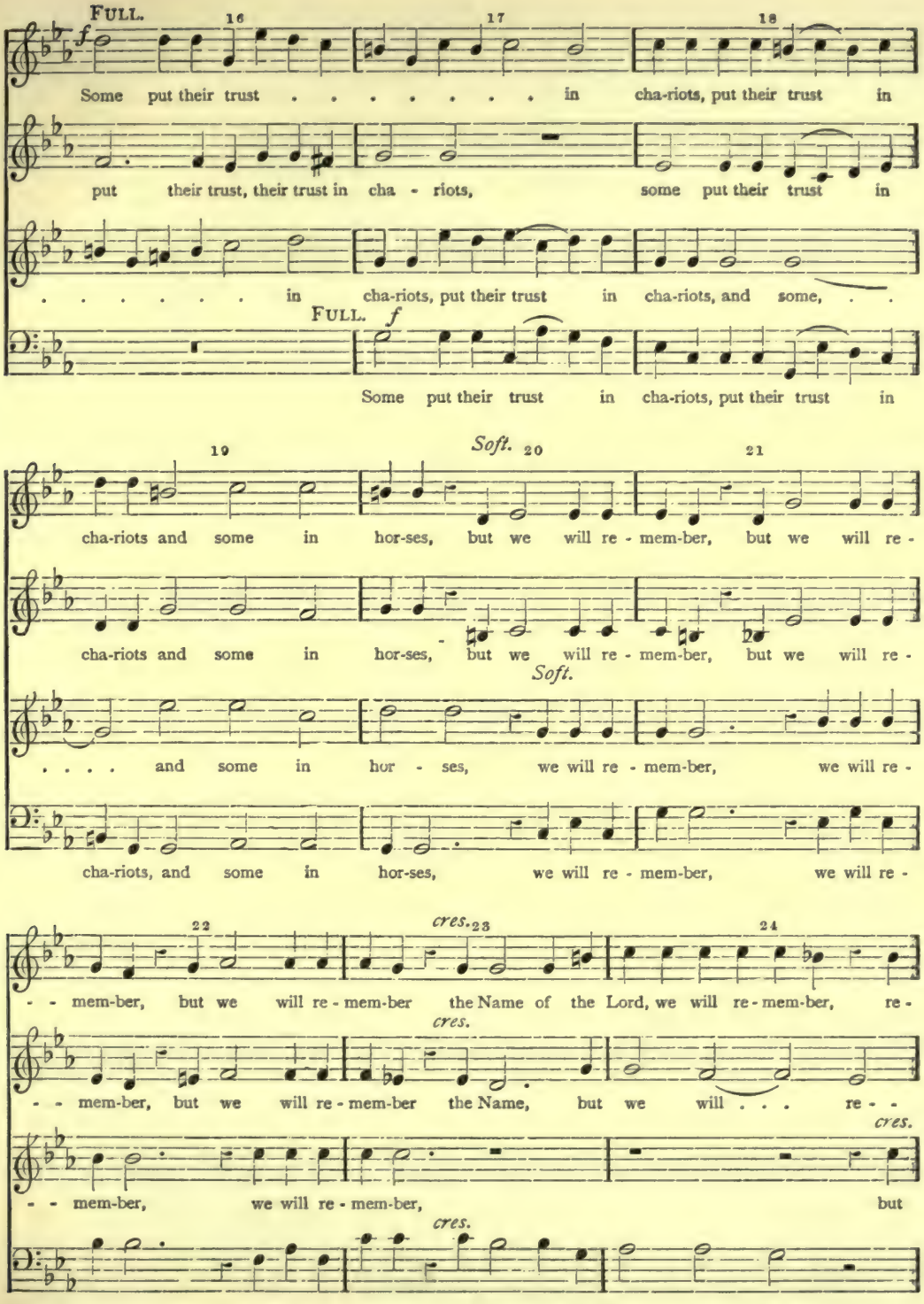
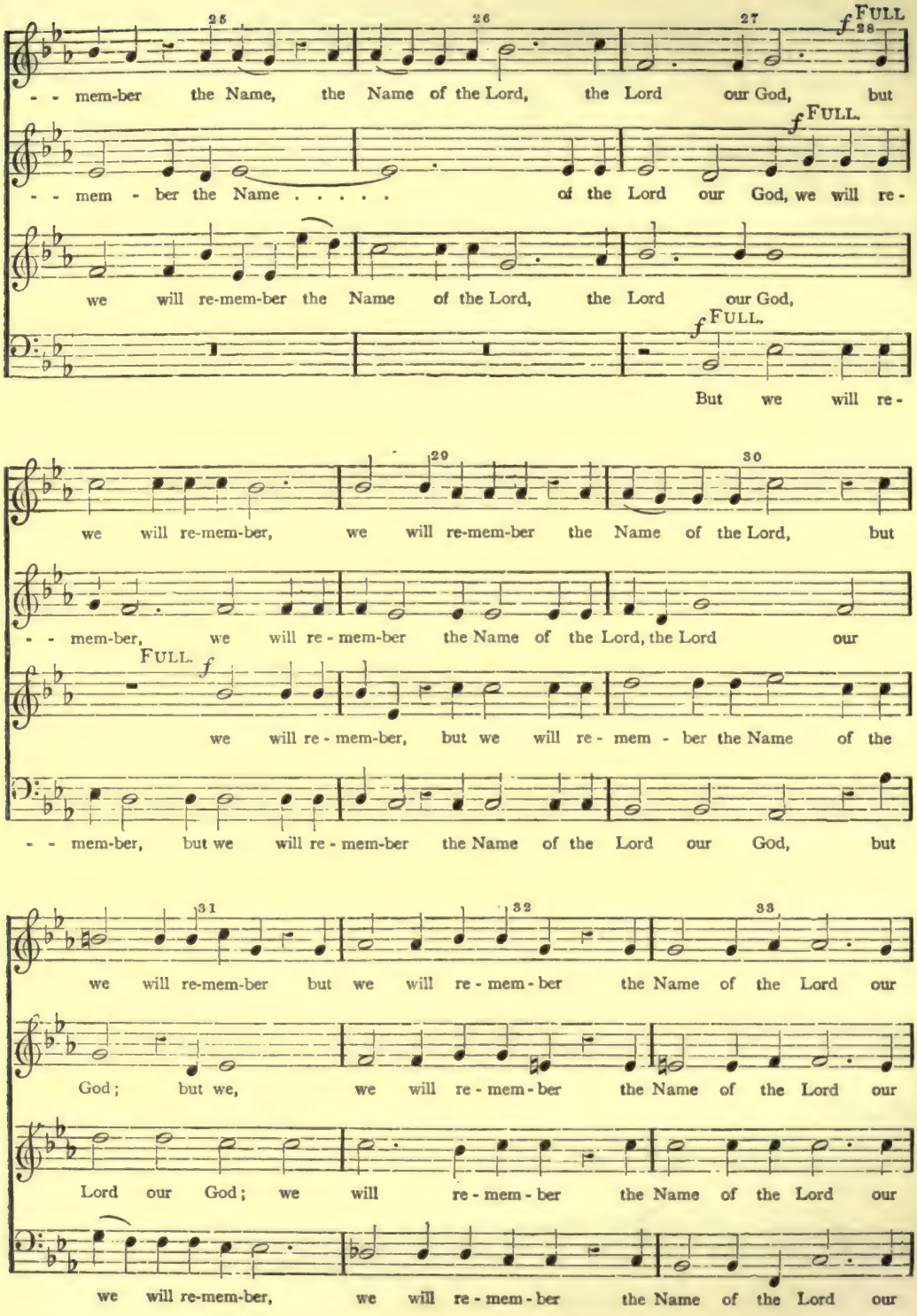
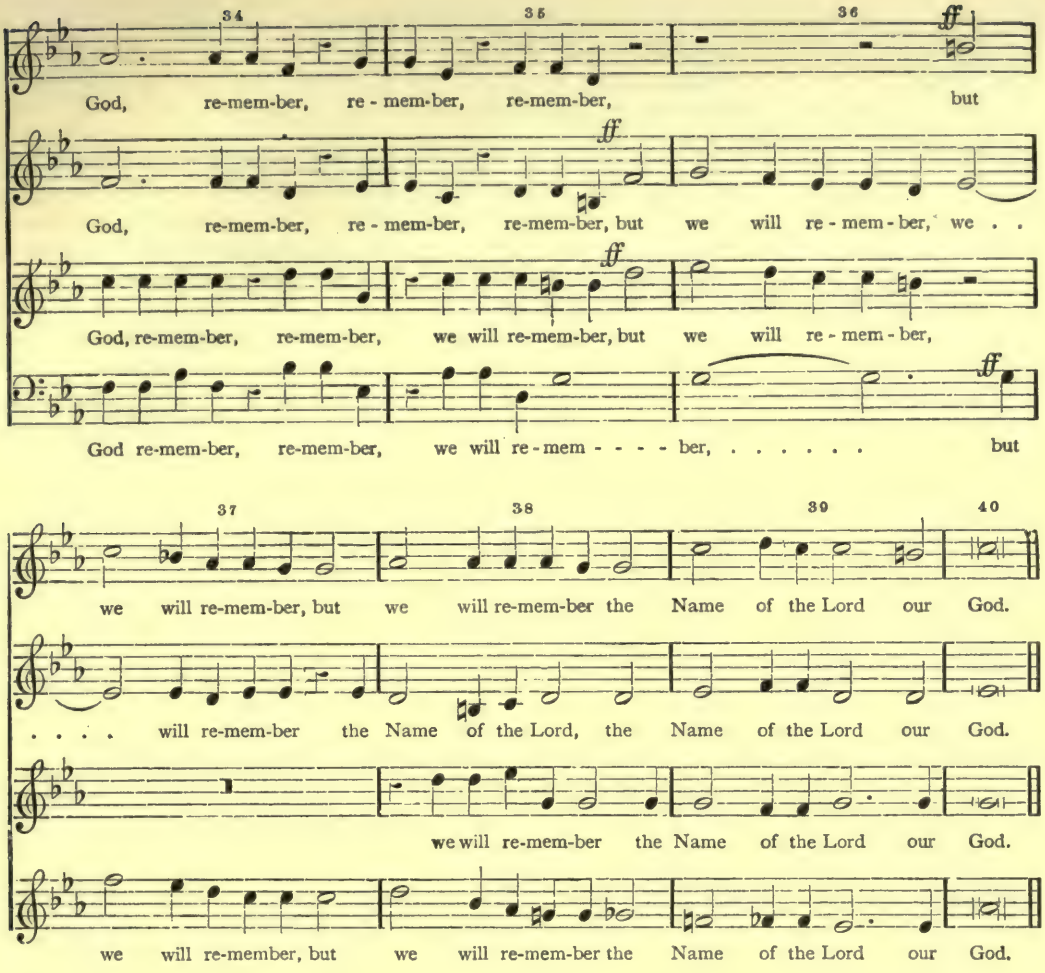
By HENRY HARTLEY and JOHN HARTLEY.

(*CONTINUED.*)

In order to exemplify the treatment of a purely *contrapuntal* composition the first movement of Croft's anthem, "We will rejoice in Thy salvation," has been selected.

WE WILL REJOICE IN THY SALVATION.

FULL ANTHEM.

(*Inserted by kind permission of Messrs. Novello, Ewer & Co.*)

♩= 80.
1
2
CROFT.
TREBLE.
ALTO.
TENOR (8ve. lower).
BASS.
FULL.
mf
We will re -
We will re - joice, will re - joice in thy sal - va - tion, will re -
3
4
5
FULL.
mf
We will re -
We will re - joice, will re - joice in thy sal - va - tion, will re -
- joice, will re-joice in thy sal - va - tion, will re - joice in thy sal - va - - tion, in
- joice in thy sal - va - tion, in thy sal - - va - tion,

6
7
8
joice, will re - joice in thy sal - va - tion, will re - joice in thy sal - va - tion,
joice in thy sal - va - ion, we will re-
thy sal - va - tion, . . . we will re - joice in thy sal - va - tion, will re-
we will re - joice, will re - joice in thy sal - va - tion, in
9
10
11
we will re - joice, will re - joice in thy sal - va - tion, and
- joice, will re - joice in thy sal - va - tion, will re - joice in thy sal - va - tion, and
- joice in thy sal - va - tion, in thy sal - va - tion, and
thy sal - va - tion, we will re - joice, will re - joice in thy sal-va-tion, and
12
13
14
tri-umph in the Name of the Lord our God, We will re - joice will re -
tri-umph in the Name of the Lord our God,
tri - umph in the Name of the Lord our God, and tri - - - umph, tri - -
tri - umph in the Name of the Lord our God,

15
16
17
-joice in thy sal-va-tion, in thy . . . sal-va-tion, and tri - - umph in the
We will re-joice in thy sal - va-tion, and tri - - - - -
- - umph in the Name of the Lord,
and tri - - umph, tri - - - - - - - - - umph in the
18
cres.
19
20
Name of the Lord our God, . . and tri - - umph in the Name of the Lord, of the
cres.
- - umph in the Name of the Lord, and tri - - umph in the Name of the Lord. We will re -
cres.
We will re - joice, will re - joice in thy sal-va - tion, we will re - joice in
cres.
Name of the Lord our God. We will re-joice, will re - joice in thy sal - va - tion, in
21
22
f
23
Lord our God, We will re - joice in thy sal -
f
- joice, will re-joice in thy sal - va-tion, will re-joice in thy sal - va - tion, and
f
thy sal - va - tion, we will re-joice, will re - joice in thy sal-va-tion, and
f
thy sal - va - tion, in thy sal - - va - tion, we will re-

24
25
26
27
ff
- va-tion, and tri - - - - - umph, and tri-umph in the Name of the Lord our God.
tri - - - - - - - - umph, and tri-umph in the Name of the Lord our God.
tri - - - umph in the Name of the Lord, in the Name of the Lord our God.
joice, will re-joice in thy sal - va-tion, and tri-umph in the Name of the Lord our God.
CHORUS. Brisk. ♩=96.
1
2
3
FULL.
f
Some put their
FULL.
Some put their trust . . . . . .
FULL.
Some put their trust . . . . . in cha - riots, and
FULL.
Some put their trust . . . . . in cha - riots, and some in hor - ses,
4
5
6
trust . . . . . in cha-riots, put their trust . . . . . in
. . . in cha-riots, put their trust . . in cha-riots, some put their trust . . .
some . . in hor - ses, some put their trust . . . . . .
Some put their

7
8
9
Soft.
cha-riots, some put their trust in cha-riots, and some in hor-ses; but
. . . . . in cha-riots, and some, and some in hor-ses; but
. . . in cha-riots, and some in hor-ses, and some in hor-ses;
trust . . . . . in cha-riots, and some in hor-ses;
10
11
12
we will re-mem-ber, but we will re-mem-ber, but we will re-mem-ber the
we will re-mem-ber, but we will re-mem-ber, but we will re-mem-ber the
Soft.
we will re-mem-ber, we will re-mem-ber, we will re-mem-ber the
we will re-mem-ber, we will re-mem-ber, we will re-mem-ber the
13
14
15
Name of the Lord our God.
FULL.
f
Name of the Lord. Some put their trust, ... some
FULL.
f
Name of the Lord our God. Some put their trust . . .
Name of the Lord our God.

FULL.
16
17
18
Some put their trust . . . . . in cha-riots, put their trust in
put their trust, their trust in cha - riots, some put their trust in
. . . . . in cha-riots, put their trust in cha-riots, and some, . .
FULL. f
Some put their trust in cha-riots, put their trust in
19
Soft. 20
21
cha-riots and some in hor-ses, but we will re - mem-ber, but we will re -
cha-riots and some in hor-ses, but we will re - mem-ber, but we will re -
Soft.
. . . . and some in hor - ses, we will re - mem-ber, we will re -
cha-riots, and some in hor-ses, we will re - mem-ber, we will re -
22
cres. 23
24
- - mem-ber, but we will re - mem-ber the Name of the Lord, we will re - mem-ber, re -
cres.
- - mem-ber, but we will re - mem-ber the Name, but we will . . . re - -
cres.
- - mem-ber, we will re - mem-ber, but
cres.
- - mem-ber, we will re - mem-ber the Name of the Lord our God,

25
26
27
28
f FULL
- - mem-ber the Name, the Name of the Lord, the Lord our God, but
f FULL.
- - mem - ber the Name . . . . . of the Lord our God, we will re -
we will re-mem-ber the Name of the Lord, the Lord our God,
f FULL.
But we will re -
29
30
we will re-mem-ber, we will re-mem-ber the Name of the Lord, but
- - mem-ber, we will re - mem-ber the Name of the Lord, the Lord our
FULL. f
we will re - mem-ber, but we will re - mem - ber the Name of the
- - mem-ber, but we will re - mem-ber the Name of the Lord our God, but
31
32
33
we will re-mem-ber but we will re - mem - ber the Name of the Lord our
God; but we, we will re - mem - ber the Name of the Lord our
Lord our God; we will re - mem - ber the Name of the Lord our
we will re-mem-ber, we will re - mem - ber the Name of the Lord our

34
35
36
ff
God, re-mem-ber, re - mem-ber, re-mem-ber, but
God, re-mem-ber, re - mem-ber, re-mem-ber, but we will re - mem - ber, we . .
God, re-mem-ber, re-mem-ber, we will re-mem-ber, but we will re - mem - ber,
God re-mem-ber, re-mem-ber, we will re - mem - - - - ber, ... but
37
38
39
40
we will re-mem-ber, but we will re-mem-ber the Name of the Lord our God.
. . . . will re-mem-ber the Name of the Lord, the Name of the Lord our God.
we will re-mem-ber the Name of the Lord our God.
we will re-member, but we will re-mem-ber the Name of the Lord our God.

As formerly the words of the anthem command our first attention. Comparing the words of the *harmonic* example with those which we have now to consider, we find a vast difference. Whereas in the first there is abundance of matter of most diverse character, in the latter there are only two phrases, and these, moreover, not by any means of a diverse character. If the conductor was dependent on the words, "We will rejoice in Thy salvation, and triumph in the Name of the Lord our God," to invest the composition with sustained interest, his task would be difficult indeed. The comparison of the words of the *harmonic* example with those now under discussion, illustrates clearly what was stated in a former part of this little work, viz., the dependence of the former and the independence (to a large extent) of the latter on the words for effect.

One small sentence, consisting of not more than two or three emphatic phrases, is generally all that is found; in fact, were this not so, confusion would be certain to follow, or recourse would be necessary to the modern method of a mixed style.

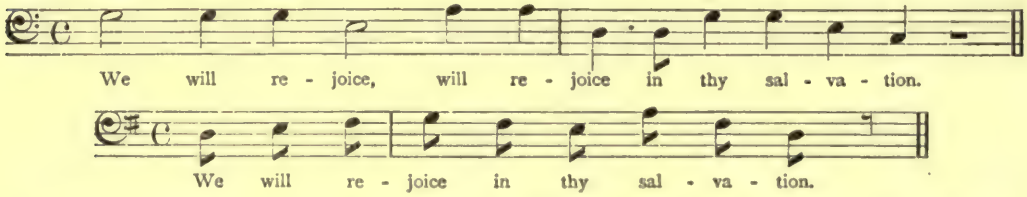
A few well-known examples of a purely contrapuntal character are cited, the words of which will illustrate the point—

"He trusted in God that He would deliver Him;"
"And He shall reign for ever and ever"

(the words of a portion of the "Hallelujah chorus," which is purely *contrapuntal*).

"All that has life and breath sing to the Lord;"
"Hosanna in the Highest;"
"But our God abideth in heaven."

At the most, very little can be made of any of these phrases; if one word be accented less than even a small amount, the continual repetition in the parts would render the effect obnoxious. It will be found that whatever character exists in the words of a good *contrapuntal* example will be found translated into the subject to which they are set; this being so, the music itself emphasises sufficiently any word which naturally demands such treatment, and so renders unnecessary any specially elaborate treatment.

Compare, for instance, the subject of our example, with a subject specially written to illustrate the point:—

If these subjects are sung over without any attempt at colour, the former will be found to possess a vigour which is entirely wanting in the latter. From the musical point of view, there is no reason why the latter subject should be inferior for *contrapuntal* purposes to the former; but when it is adapted to the same words its unsuitability is very apparent. In the former, there are accents which strike one, however listlessly the passage may be sung; while, on the other hand, the latter subject comes out weak, however artistically one endeavours to render it.

If, then, the music lifts into prominence words which one would naturally accent, it follows that a scholarly rendering of the music will produce a scholarly rendering of the work as a whole:—in short, if the *contrapuntal* devices are indicated clearly by the conductor's treatment of the work, a good performance will be the result. In order, therefore, to grapple fairly with this class of music, the conductor must be able to recognise at a glance all the devices which may occur in a *contrapuntal* work: without this power, it stands to reason that he cannot either explain the intricacies of the work to his choristers, nor can he himself ever appreciate such matter at its true value.

In *choral-contrapuntal* works, it is generally found to be the case, that the matter consists mostly of *exposition*, while in *instrumental-contrapuntal* works, the matter generally contains long passages of an *episodical* nature; that this is so, arises from the fact that passages which would be easy on an instrument, might be thoroughly unfit for execution by a body of singers; and also that, when writing for instruments the composer has more scope for his invention.

In the performance of such a work as the example now before us, it is common to hear the *subject* given out at its every entrance, with a vigour which minimises the importance of the concurrent parts entirely: such treatment is quite contrary to the genius of this class of composition. It should be remembered that not only is the *subject* itself of great importance, but that every part of the work is practically of the same value; consequently such a treatment as that mentioned above is essentially wrong. If the *subject* should come between counterpoints somewhat distracting to the ear, or if it be announced in *augmentation*, *diminution*, or by *inversion*, a little more weight may legitimately be used to point it out.

The mere fact of a new part coming in, is sufficient emphasis to those who are capable of appreciating *contrapuntal* matter. With regard to such as are unable thus to discriminate, the general effect of the work will be their only source of pleasure; and no amount of pounding at a given part will help them to appreciate the idea of any of the best known devices. If this

treatment be extended to our example, we shall find that it is corroborated entirely by that of the composer; each part is introduced *mf*, which leaves a reserve force of strength for the future elaboration and interest in the fugues. It would be a good effect, when the parts come together at the end of bar eleven, which is really a *cadence* finishing the first *exposition*, to increase the tone considerably, as it brings out into greater prominence the *subject* in bar 14, which may be again sung *mf*.

At bar 14 the composer, instead of continuing in *simple fugue*, here breaks into *double fugue*. This increases the interest in the composition immensely, and also adds to the difficulty of its performance. Inasmuch as there has already been a short *fugue* on the first *subject*, it is to be expected that there will be no difficulty on the part of the auditors in picking out that *subject;* neither should there be any difficulty in recognising the second *subject* announced by the tenors, as its build or construction is so different from the first one.

In the former subject we have a quiet but reserved feeling of power; in the second the feeling is one of vigorous life. When this is so, it will be clear that the second subject needs nothing in the way of greater power to announce it; all that is necessary is that the notes be enunciated clearly and decisively.

The quality of clearness in the execution of such a passage is of paramount importance; without it, everything becomes lost in obscurity, and the piece loses its interest. The same course of treatment will obtain in the 16th bar, when the *answers* to the two subjects are brought in by the *altos* and *basses* respectively. In the 17th bar the sopranos enter with an *imitation* of the second subject: so long as the *imitation* exists point may be given by the addition of a little more power.

From this point the *fugue* is one succession of *subjects*, *direct* and *imitated*, each of which should be clearly marked and enunciated; the power, as directed in the score, gradually increasing from *crescendo* to *forte*, until it finally reaches *fortissimo* at the *cadence* beginning in the middle of bar 25.

At the second half of the first beat in the 19th bar, the basses bring in the first *subject* with a crotchet instead of a *minim;* this, as will be easily seen, is merely a matter of convenience on the composer's part. At the end of the 20th bar the *altos* have the same *subject* introduced in a similar manner; the tenors in the 22nd bar have the *subject* slightly altered towards the end, imitated in the following bar at the *octave* by the *sopranos;* in the same bar the *basses*, for the last time, have the subject at the same pitch at which it was first heard; in the 24th bar a little weight should be given to the quavers in the three upper parts, in which can be traced a reminiscence of part of the second subject.

It is generally advisable before coming to any important point, such as the re-announcement of the *subject*, or any piece of *imitation*, &c., &c., to allow the part to sink a little in power, so that what follows may be brought into distinct relief. This effect is most frequently gained by the composer resting the voice in which the important announcement is to be made. Since, however, it is not always convenient to give the rest, the foregoing advice may be well kept in mind.

By such treatment as this, the effect of *contrapuntal* music becomes not only grand, but often overwhelming. It appeals not only to the head, but also to the heart; and, in the strictest sense, it embraces all that is best in the harmonic style. It is perhaps not saying too much to state, that where the latter stops the former begins.

In conclusion, let the *conductor* remember that those points which may be open to himself are generally sealed to choristers, and that it is his duty, so far as it lies in his power, to explain, however concisely, the reasons for his demands. He will find it not only possible, but easy, to explain in a popular way any passage he may come across. By such a method he will interest the choir-members more fully in their work, and found a conception of music in their minds which can be gained by no other way.

The whole Chorus parts of the Anthem are printed, although the remarks refer only to the first movement.

[*To be continued.*]

THE HISTORY OF MUSIC.

By WILLIAM DALY, Junr.

(*CONTINUED.*)

CHAPTER VI.

ENGLISH MUSIC IN THE SIXTEENTH AND SEVENTEENTH CENTURIES.

The musical life of England during the sixteenth and seventeenth centuries may be divided into three periods. Of these, the first, commencing with the accession of Henry VII. (1485), extends to about the time of the Armada (1588), and may be styled the Tudor period. The second period covers the years between the coming of the Armada and the breaking out of the Civil War; and because the musical energy of the country during this time was largely concerned with the Madrigal, this period may be not inaptly designated as the Madrigalian period. The third period commences with the Restoration, and continues, roughly, until the time of Handel and his contemporaries.

The Tudor Period.

With the accession of Henry VII. (1485) there came a time of peace. The strife of the Roses was over, and men were free to turn their attention to things which had latterly been little studied, or altogether neglected. From a variety of causes life was beginning to assume a broader aspect than it had hitherto done; civil war had thinned-out and impoverished the nobility; the middle classes were becoming wealthier and more powerful every day; increased facilities of travel were widening the horizon of men's imagination, and with greater knowledge there was growing up a truer estimate of the arts of life. Like everything else, music benefited largely by these circumstances; and to the Tudor dynasty belongs the rise and part of the duration of the "great" period of English music.

Of the Tudor period that portion covered by the reign of Henry VII. is, musically, the least important. Like all his family, Henry VII. appears to have been a lover of music, but such music belonging to his reign as is extant, though excellent as far as it goes, cannot be said to be in any way remarkable. The principal musician of Henry's reign was Robert Fayrfax (1460-1529), a number of whose compositions are still in existence. He belonged to an old Yorkshire family, and was born at Bayford in Hertfordshire. Fayrfax held some office in connection with the Abbey Church of St. Albans: whether that of precentor or organist is not certain. He received the degree of Mus. Doc. from the University of Cambridge in 1504, and seven years later was awarded the same distinction by the sister University of Oxford, a circumstance which would appear to imply that his contemporaries held him in high estimation.

The reign of Henry VIII. (1509-1547), was a much more eventful one, so far as music is

concerned, than that of his father. A younger son, Henry was originally intended for a Churchman, and during the lifetime of his elder brother Arthur, his education was shaped towards this end. When, through the death of his brother, therefore, he became direct heir to the throne, he was one of the most accomplished young princes in Europe. Among other studies, music had received a large share of his attention; and when he became king he possessed much more than the average Churchman's knowledge of music, and this at a time when musical art and science were still almost completely in the hands of the clergy. Henry did much for the diffusion of music through the force of his own example. A practical musician, he delighted greatly in part-singing; and as nothing is more potent than a royal example, it was not long before the musician-king's Court was very nearly as musical as himself, and the ability to sing his part at sight came to be regarded as one of the essential accomplishments of a gentleman, a state of things which had not yet become entirely obsolete two centuries later.

Besides Dr. Fayrfax, who must be reckoned as belonging to the reign of Henry VIII. quite as much as to that of his father, there remain to be mentioned three other musicians, whose names stand out more prominently than those of their contemporaries; these are John Taverner (dates of birth and death not known), John Merbecke (1523–1591), and Christopher Tye (died in 1572); all composers and organists. Taverner appears to have been a celebrated composer in his day; he was organist of Boston, in Lincolnshire, and in later years held the same post at Christ Church, Oxford. At Oxford he was for some time in a position of considerable peril through his support of the reformed doctrines. Christopher Tye was Music Master to Edward VI., and probably to the other children of Henry VIII. He was one of the foremost writers of Church music of his time. Merbecke's claim to remembrance lies in the fact of his being the first to frame a musical setting of the Book of Common Prayer (1550).

Various circumstances contributed to make the transition from Catholicism to Protestantism a gradual and moderate one—circumstances which were nowhere happier in their influence than in the case of music, inasmuch as they rendered the retention of a great part of the office of the ancient Church possible, the Reformed ritual being thus not so much a new one as a continuous development of the old. Chief among the writers, who in their work bridged over the gulf between the old ritual and the new (Thomas Tallis (1520?–1585), and his pupil William Byrd (1538–1623), hold unquestioned rank, and these names carry us from the time of Henry VIII., through the reigns of Edward VI., and Mary, to that of Elizabeth, and the commencement of the most brilliant period in English musical history.

The Madrigalian Period.

The increased intellectual activity, which began soon after the cessation of the Wars of the Roses, reached a climax in the reign of Elizabeth; and in no department of art was this more marked than in the case of music. This increased artistic activity of the Elizabethan age suggests a comparison with the Renaissance impulse of Italy, and indeed Elizabethan England owed not a little of its greatness in art to Italian examples. This was especially so with music; and the Madrigal, the art-form most characteristic of Elizabethan music, was itself an importation from Italy.

Of Provençal origin, the Madrigal was highly esteemed in Italy, and a number of Italian writers have already been mentioned as excelling in its composition. Setting aside a few isolated and unimportant examples, which had already appeared, we may say that the first decided introduction of the Madrigal to English music-lovers, was effected by the publication of Nicholas Yonge's "Musica Transalpina," in 1588. Yonge is generally described as a London merchant—Hawkins says that he kept a house in London for the reception of foreign merchants and gentlemen—which might either mean that he was an innkeeper, or that he received his foreign visitors as lodgers in his private house, or as guests: our concern with him, however, is

centred in his book, and not in the foreign gentlemen who chanced to stay in his house. The full title of the book is as follows:—

> "*Musica Transalpina:* Madrigales Translated of Four, Five, and Six Parts, chosen out of divers excellent Authors; with the first and second part of La Verginella, made by maister Bird upon two stanzas of Ariosto, and brought to speak English with the rest, published by N. Yonge, in favour of such as take pleasure in music of voices."

This book was really an epoch-making one, since it formed the starting-point of the English Madrigal. The dedication (to Lord Gilbert Talbot, heir to the Earl of Shrewsbury) relates the circumstances which led to its publication—

"Since I first began to keep house in this citie, it hath been no small comfort unto mee, that a great number of gentlemen and merchants of good accompt (as well of this realme as of forreine nations) have taken in good part such entertainment of pleasure as my poore abilitie was able to afford them, both by the exercise of musicke daily used in my house, and by furnishing them with bookes of that kinde, yeerely sent me out of Italy and other places, which being for the most part Italian songs, are for sweetness of aire verie well liked of all, but most in account with them that understand that language; as for the rest, they doe either not sing them at all, or at least with little delight. And albeit there be some English songs, lately set forth by a great maister of musicke, which for skill and sweetness may content the most curious, yet because they are not many in number, men delighted with varietie have wished for more of the same sort. For whose cause chiefly I endevoured to get into my hands all such English songs as were praise-worthie, and amongst others I had the hap to find in the hands of some of my good friends, certaine Italian madrigales, translated most of them five yeeres agoe by a gentleman for his private delight (as not long before certaine Napolitans had been Englished by a very honourable personage, a councellour of estates whereof I have seen some, but never possessed any). And finding the same to be singularly well liked, not only of those whose cause I gathered them; but of many skilful gentlemen and other great musicians who affirmed the accent of the words to be well maintained, the descant not hindred (though some fewe notes altred) and in everie place the due decorum kept: I was so bolde (beeing well acquainted with the gentleman) as to entreat the rest, who willingly gave me such as he had (for of some he kept no copies), and also some other more lately done at the request of his particular friends. Now when the same was seen to arise to a just number, sufficient to furnish a great set of bookes, diverse of my friends aforesaid, required with great instance to have them printed, whereunto I was as willing as the rest, but could never obtaine the gentleman's consent, though I sought it by many great meanes. For his answer was ever, that those trifles being but an idle man's exercise, of an idle subject written only for private recreation, would blush to be seen otherwise than by twilight, much more to be brought into the common view of all men."

Some one else, however, with fewer scruples than Yonge, or his friend, proposed to publish the collection without the formality of any one's permission; thus their hands were forced, and the "idle man's exercise" was brought into the common view after all.

This publication of the "Musica" furnished an almost unparalleled impetus to the musical activity of England, and within the next quarter of a century, nearly every composer of any eminence had published one or more sets of madrigals. Thomas Morley (1557-1604) published a set in 1594; the madrigals of Thomas Weelkes appeared in 1597; those of John Wilbye, esteemed the greatest of English madrigal writers, appeared in 1598; madrigals by John Benet appeared in 1599; and in 1601, there appeared a very remarkable monument of the madrigal writer's art—the "Triumphs of Oriana." Oriana was one of the fanciful names under which the poets and courtiers of Elizabeth's reign were wont to sing her praises, and the "Triumphs" was a collection of prize madrigals in her honour by twenty-six English composers of the day, the whole being published by Morley. The publication of madrigals gradually dwindled down after this, but Thomas Bateson, organist of Chester Cathedral, and the first to receive the degree of Mus. Bac. from the University of Dublin, Michael Este, and Orlando Gibbons, great in almost every department of music, all produced sets of madrigals during the early years of the reign of James I.

Morley, the editor of the "Triumphs," made another important contribution to the musical literature of the time in his "Plaine and Easie Introduction to Practicall Musicke." Like many of the treatises of the ancient Greek theorists, the "Plaine and Easie Introduction" is cast in dialogue form, and, under the guise of conversation. conveys instruction in singing,

descant, and composition. The characters are a master, his pupil, and a third individual, whom Hawkins describes as "a person competently skilled in music." The book begins as follows:—

"POLYMATHES."
"PHILOMATHES."
"MASTER."

"*Polymathes:* Staye, brother Philomathes, what haste? Whither go you so fast? *Philomathes:* To seek out an old friend of mine. *Pol.:* But before you goe I praie you repeat some of the discourses which you had yesternight at Master Sophobulus his banket, for commonly he is not without both wise and learned guestes. *Phi.:* It is true indeed, and yesternight there were a number of excellent schollers, both gentlemen and others; but all the propose which was then discoursed upon was musicke. *Pol.:* I trust you were contented to suffer others to speak of that matter. *Phi.:* I would that had been the worst; for I was compelled to discover mine own ignorance, and confesse that I knewe nothing at all in it. *Pol.:* How so? *Phi.:* Among the rest of the guestes, by chance Master Amphron came thither also, who falling to discourse of musicke, was in an argument so quickly taken up and hotly pursued by Eudoxus and Calergus, two kinsmen of Master Sophobulus, as in his own art he was overthrowne, but he still sticking to his opinion, the two gentlemen requested me to examine his reasons and confute them, but I refusing, and pretending ignorance, the whole company condemned me of discurtesie, being fully persuaded that I had been as skillful in that art as they took me to be learned in others; but supper being ended, and musicke bookes according to the custome, being brought to the table, the mistress of the house presented mee with a part, earnestly requesting me to sing, but when, after many excuses, I protested unfeignedly that I could not, everie one began to wonder, yea, some whispered to others, demanding how I was brought up: so that, upon shame of mine own ignorance, I goe nowe to seek out mine old friende Master Guorimus, to make myself his scholler. *Pol.:* I am glad you are at length come to be of that mind, though I wished it sooner; therefore goe, and I praie God to send you such good successe as you would wishe to yourself; as for me, I goe to heare some mathematical lectures, so that I thinke about one time wee may both meete at our lodging. *Phi.:* Farewell, for I sit upon thornes till I be gone, therefore I will make haste; but, if I be not deceived, I see him whom I seeke sitting at yonder doore, out of doubt it is hee. And it should seeme that hee studieth upon some point of musicke, but I will drive him out of his dumpe. Good morrow, sir. *Master:* And you also, good Master Philomathes, I am glad to see you, seeing that it is so long ago since I sawe you, that I thought you had either been dead, or then had vowed perpetually to keep your chamber and booke to which you were so much addicted. *Phi.:* Indeed I have been well affected to my booke, but how have you done since first I saw you. *Mast.:* My health since you saw mee hath been so badd as, if it had been the pleasure of Him who made all things, to have taken me out of the world, I should have been very well contented, and have wished it more than once. But what business hath driven you to this end of the town? *Phi.:* My errand is to you, to make myself your scholler; and seeing I have found you at such convenient leisure, I am determined not to depart till I have one lesson in musicke. *Mast.:* You tell mee a wonder, for I have heard you so much speake against that art, as to terme it a corrupter of good manners, and an allurement to vices, for which many of your companions termed you a stoic. *Phi.:* It is true, but I am so far changed, as of a stoic I would willingly make a Pythagorean; and for that I am impatient of delay, I praie you begin even now. *Mast.:* With a good will; but have you learned nothing at all in musicke before? *Phi.:* Nothing. Therefore, I praie you begin at the very beginning, and teach me as though I were a childe. *Mast.:* I will do so, and, therefore, behold here is the scale of musicke which we terme the 'Gam.'" *

And so the conversation of the excellent masters Philomathes and Guorimus turns into the dry regions of the musical theory of the time, and becomes comparatively uninteresting, but so far as the above extract takes us, we get a curious glimpse into the musical usages of the time (1597).

While the composers of this period offered an example to the world as writers of madrigals and Church music, they were scarcely less distinguished as writers of instrumental music; and Orlando Gibbons, Byrd, John Bull (1562-1628), Morley, Este, and Ferrabosco, were all famed as writers for the virginal,† and the viols,‡ as a writer for which latter John Dowland also distinguished himself.

* "Gam."—Gamut.

† The virginal, the Elizabethan equivalent of the pianoforte, was provided with quills in place of the hammers of the modern instruments, and was thus an adaption of the harp-string and plectrum of the ancients. The sound of its successor, the harpsichord, an instrument constructed on very much the same principles, has been likened to "a scratch with a note at the end of it."

‡ Viols were generally described as "a set of viols," or "a chest of viols." A chest of viols consisted of six instruments—generally two trebles, two tenors, and two basses, all being instruments with six strings.

With the death of Orlando Gibbons (1625) the Madrigalian period may be said to draw towards a close. Gibbons was the last of the writers of the "great" period, and after his death music began to decline in those departments in which it had hitherto been finest, and to display energy in new directions.

In its way the country was as musical as ever; but the impulse of the Elizabethan age had spent itself, most of its masters were dead, the others were old men: the day of the great Elizabethans was gone.

As can readily be imagined, music and musicians received little or no countenance from the Puritans; for though Cromwell himself and a few others were fond of music, the great body of the Puritans regarded it at best with grave suspicion, and music lovers had to exercise a certain discretion in the pursuit of their favourite art. By an Act of Parliament of the year 1643, the cathedral service had been declared abolished throughout the country; organs were pulled down, choirs disbanded, and such Church music as could be seized, destroyed. Public musical performances were also interdicted, but beyond this, of course, legal enactment could scarcely go; so that, Puritan disapproval notwithstanding, music was still very widely cultivated, albeit it had to be kept behind closed doors, as it were, and even then managed, as has already been said, with a certain discretion. The effects of legislation of this kind were, however, apart from the loss of many musical treasures, more apparent than real, and when the restriction was removed, music returned to its old position in the national life again, changed, it is true, but rather from natural causes than political ones.

The Restoration Period.

The Restoration did away with all the enactments against music; and it was only to be expected that those departments of music, which had been most severely repressed by the Parliamentarians, should spring into the most vigorous life under the Monarchy. This natural reaction, while it brought back Church music to its old position, if not to its old excellence, on the other hand brought theatrical music into a much more prominent position than it had enjoyed before. The Restoration also influenced secular music in another way. The continuity of English Court life had been broken by the Commonwealth, which had lasted sufficiently long to cause a very serious gap between the Court life of the reigns of Charles I. and Charles II.; and the Court which surrounded Charles II., on his return, was a Court whose past belonged rather to France than to England, a circumstance which was not without marked influence on the national life. Thus while the musicians of the day did their best to take up their art where it had been laid down at the beginning of the Civil War, they had perforce to incorporate with it many new ideas and circumstances born of changed social usages.

One of the most interesting circumstances connected with the musical history of the Restoration, and which, taking into account the period, has something of the unexpected about it, was the wonderfully rapid revival of Church music.

When Charles II. came back to England, there was no cathedral service in the country; there were only a few organs, which had been saved by the exertions of private individuals seventeen years before; there was scarcely a complete set of service-books in the country, and only about half-a-dozen composers still surviving from the preceding reign. Notwithstanding all these impediments, however, in little more than two years the cathedral service was in general use again; choirs established; old organs replaced, and new ones built or building; and a new generation of composers springing up.

Music, as officially re-established at the Restoration, may be said to centre round the Chapel Royal, and the following extracts from the old Cheque-Book of the Chapel shows its *personnel* at the time of the coronation of Charles II. :—

"The names of the Subdean, Gentlemen, and others of his Majesty's Chapel Royal, at the time of the Coronation of King Charles the Second.

April 23rd, being St. George's Day, 1661.

Dr. Walter Jones, Subdean.

Ministers.
- Roger Nightingale,
- Ralph Anmer,
- Philip Tinker,
- John Sayer,
- Durant Hunt,
- George Low,
- Henry Smith,
- William Tucker,

Organists.
- Edward Lowe,
- William Child,
- Christopher Gibbons,

Henry Cook, Master of the Children

Henry Lawes, Clerk of the Cheque.

Gentlemen.
- Thomas Piers,
- Thomas Hazzard,
- John Harding,
- William Howes,
- Thomas Blagrave,
- Gregory Thorndell,
- Edward Bradock,
- Henry Purcell,
- James Cobb,
- Nathaniel Watkins,
- John Cave,
- Alphonso Marsh,
- Raphael Courterville,
- Edward Coleman,
- Thomas Purcell,
- Henry Frost,
- John Goodgroom,
- George Betenham,
- Matthew Pennell,

Thomas Haynes, Serjeant of the Vestry.
William Williams, Yeoman.
George Whitaker, Yeoman.
Augustine Cleveland, Groom.

At which time every gentleman of the Chapel in orders had allowed to him for a gown five yards of fine scarlet; and the rest of the gentlemen, being laymen, had allowed unto each of them foure yards of the like scarlet."

At first it was difficult to secure the proper conduct of the service, even in the Chapel Royal, and all sorts of expedients had to be resorted to—the upper voice parts being played by cornets (see Vol. ii. p. 205), or being sung in falsetto by men, for lack of trained choir-boys. This state of matters was soon mended, however, under the direction of Henry Cook, Master of the Children, who appears to have been a good teacher, though but a dull composer; and for many years the Chapel Royal formed a nursery for musicians of a high degree of merit; Pelham Humphrey, John Blow, Michael Wise, Jeremiah Clarke, William Croft, and, greater than any of them, Henry Purcell, being choir-boys in or about the reign of Charles II.

From long residence abroad, and perhaps also from natural disposition, Charles cared little for the severities of the older writers of the English school, and encouraged the rising generation of his Chapel to produce Church music of a lighter and more modern cast, sending Pelham Humphrey to Paris to study under Lully. Humphrey had certainly talents and originality, but his early death prevented him from exercising any decided influence on music. Blow, Wise, Clarke, and Croft all produced Church music of a very excellent kind, many of their compositions being in use to this day. It is with Henry Purcell, however, that the chief glory of seventeenth-century English music rests, and he can still be called the greatest English composer. Like Humphrey, Purcell died at an early age; but such work as he accomplished renders it difficult to imagine what might not have been the extent of his influence on the musical life of the country had he but lived longer. Purcell attempted almost every form of composition, and excelled in all that he attempted. He survives to-day in his magnificent Church music, and detached songs; but his opera, "Dido and Æneas," is a work of great beauty, and was far in advance of its age. Purcell also wrote much incidental music for the theatre; and what is known as "Locke's Music to Macbeth," is supposed to be not the work of Locke, who was in no way remarkable as a composer, but of Purcell.

Turning over the pages of the "Diary" of the inimitable Samuel Pepys, we get many curious

glimpses of the musical life of the time, and rub shoulders with some of the most remarkable musicians of the day :—

"*February* 21st (1660). . . . After dinner I back to Westminster Hall. . . . Here I met with Mr. Lock and Pursell, Master of Musique, and went with them to the Coffee-house, into a room next the water, by ourselves, where we spent an hour or two. . . . Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words—'Domine salvum fac Regem.' Here out of the window it was a most pleasant sight to see the City from one end to the other, with a glory about it, so high was the light of the bonfires, and so thick round the City, and the bells rang everywhere."

"*November* 17th (1661). . . . To church; and heard a simple fellow upon the praise of Church musique, and exclaiming against men wearing their hats on in the church."

"*May* 18th (Whitsunday) (1662). . . . We had an excellent anthem, sung by Captain Cooke and another, and brave musique."

"*June* 26th. Mr. Nicholson, my old fellow-student at Magdalene, came, and we played three or four things upon the violin and basse."

"*June* 20th (1665). Thanks-giving-day for victory over the Dutch. To the Dolphin Tavern, where all we officers of the Navy met with the Commissioners of the Ordnance by agreement, and dined; where good musique at my direction. Our club come to 34*s.* a man, nine of us . . ." (!)

"*August* 8th (1666). Discoursed with Mr. Hooke about the nature of sounds, and he did make me understand the nature of musical sounds made by strings, mighty prettily; and told me that having come to a certain number of vibrations proper to make any tone, he is able to tell how many strokes a fly makes with her wings (those flies that hum in their flying), by the note that it answers to in musique, during their flying. That, I suppose, is a little too refined; but his discourse in general of sound was mighty fine."

Under the date of February 12th, 1667, there is an account of a proposed Italian Opera. The entry is too lengthy for insertion here, but is one of the most important and interesting relative to music in the Diary. On the first of October, 1667, Mr. Pepys goes to Whitehall to hear the King's private band :—

"To White Hall; and there in the Boarded Gallery did hear the music with which the King is presented this night by Monsieur Grebus, the Master of his Music: both instrumental (I think twenty-four violins) and vocal; an English song upon Peace. But, God forgive me! I never was so little pleased with a concert of music in my life. The manner of setting of words and repeating them out of order, and that with a number of voices, makes me sick, the whole design of vocall musick being lost by it. Here was a great press of people; but I did not see many pleased with it, only the instrumental musick he had brought by practice to play very just."

On the 27th of February he goes to the theatre to see Massinger's tragedy, "The Virgin Martyr" :—

" . . . But that which did please me beyond anything in the whole world, was the wind-musique when the angel comes down; which is so sweet that it ravished me, and indeed, in a word, did wrap up my soul so that it made me really sick, just as I have formerly been when in love with my wife; that neither then, nor all the evening going home, and at home, I was able to think of anything, but remained all night transported, so as I could not believe that ever any musique hath that real command over the soul of a man as this did upon me; and makes me resolve to practise wind-musique, and to make my wife do the like."

Poor Mrs. Pepys!

For a period of fifteen years after Purcell's death (1695) the traditions of English musical art were continued by such men as Blow, Clarke, Croft, and some others of lesser note, men whose work was distinguished by a certain solid excellence and dignity, without, however, arriving at any very high degree of inspiration. The influence of the Chapel Royal as re-established by Charles II. is now practically at an end. Handel arrives in England in 1711, and in the presence of the greater light the lesser pass unnoticed, for Purcell, the last great composer of the British school, is dead, and there is no one to succeed him.

CHAPTER VII

THE POST-RENAISSANCE REACTION

In the third, fourth, and fifth chapters of this sketch of the History of Music, the more notable phases of the musical Renaissance have been briefly described: we have now to do with the reaction from the Renaissance. It is one of the familiar facts of life that any very decided impulse is almost invariably followed by a corresponding counter-impulse; thus, in the history of a nation, a period of repression and austerity has generally been followed by one of licence and prodigality, just as an over-careful father is apt to have a spendthrift son. This rule of action and reaction holds good in music as elsewhere, and thus it is that the Renaissance, with direct truth to Nature as its watchword, was followed by a period of gradual decline, of which increasing conventionality and mannerism were the predominant characteristics.

This decline, or decadence, has been termed "gradual," and we see the first foreshadowing of it in what is called the "Neapolitan School," founded by Alessandro Scarlatti (1659-1725). As a composer, Scarlatti takes rank among the foremost Italian writers of the classical period. A pupil of Carissimi, he excelled both in Church music and in Opera. In Church music Scarlatti displays abundance of exact scholarship, combined with great powers as a writer of melody, and he originated quite a new style of Church music from this combination of learning and melody, one less obviously contrapuntal and more directly sympathetic than those of his predecessors. In opera his sympathies were again on the side of melody. It must be remembered that the opera, as Scarlatti found it, was still the *Dramma per Musica* of the Florentines, in which, as has already been explained, the music was strictly subordinate to the actual drama. In Scarlatti's treatment of Opera the positions are reversed, and the music assumes the principal place, the drama itself assuming somewhat the proportions of the libretto of modern times. Personally, therefore, Scarlatti figures as a reformer in thus assisting in the emancipation of melody both in Church and theatrical music. In contributing to the advancement of melody, however, he unwittingly paved the way towards artistic deterioration, and his own immediate pupils, Durante (1693-1755), Hasse (1699-1783), Domenico Scarlatti, his son (1683-1757), and others, brilliant musicians though they were, through an imperfect comprehension of their teacher's ideas, and the influence of the age in which they lived, materially assisted the process. Italy was still as the law and the prophets in artistic matters to the rest of Europe; and just as Europe had studied to be natural under Italian guidance during the Renaissance, so now, under the same guidance it studied to be artificial. Such was the origin of the decadent Italian Opera of the eighteenth century, an art-form which, in the hands of the pupils and imitators of Scarlatti's own immediate disciples, became increasingly given over to empty brilliance. With Scarlatti the composer asserted his equality with the dramatist; in succeeding generations the singer asserted his or her superiority to both composer and dramatist, and it is this singer-ridden kind of opera which Addison ridicules in the *Spectator*. Even in Italy, however, there were exceptions to the general decadence, and we may set against the host of weak imitators of Scarlatti, the names of the Venetians, Steffani (1655-1730), Lotti (1667-1740), Caldara (1678-1768), Marcello (1686-1739), Galuppi (1703-1785), and the Bolognese Buononcini (1672-1752), and Sarti (1729-1802).

In Germany there was little or no favour shown to any music that was not Italian. Italian singers reigned supreme in every opera-house, and Telemann (1681-1767), Hasse, and Graun (1701-1759), together with others, continued the traditions of the showy Neapolitan school.

This was the Court and fashionable side of music; what the other side was like we shall see when we come to deal with Bach.

During the artistic interregnum, as it might be called, to which this chapter has been devoted,

French Opera followed the line laid down by Lully, whose operas and methods remained fashionable for many years. The only prominent composer of this period, in the greater departments of art, at any rate, was Rameau (1683-1764), great as an organist and theorist, who did not write his first opera, "Hippolyte et Aricie," until he was about fifty years of age. Church-music in France, during this period, went through practically the same experiences that it did elsewhere, the general feeling being in favour of something brighter than what had hitherto been in vogue. Like Charles II., Louis XIV. desired to have the orchestral element introduced into Church-music, and with the introduction of increased resources, and a florid, picturesque style of writing, in France, as everywhere else, in time much was introduced into Church-music that more properly belonged to the theatre.

The great bulk of the theatrical and Church-music of this period has been allowed to drop into oblivion; but as writers of chamber-music, its composers still maintain a hold on the memory of the musician, and rightly so. A variety of circumstances reacting upon each other combined to make the time one peculiarly favourable for the race of *virtuosi*. The showy style of opera rapidly coming into vogue naturally demanded an ever-increasing standard of excellence in both singers and instrumentalists; add to which that the old taste for vocal part-music was giving way gradually before one for instrumental music; and that, as in modern days, executants, violinists and clavecinists, were themselves entering the field of composition in search of new difficulties to conquer,—and it will be seen that there were many elements besides fashion, most varying and inscrutable of all, fighting on behalf of the *virtuoso*.

The taste for instrumental chamber-music was not confined to any special country, nor were the works of one nationality allowed to monopolise public favour, for Italy produced Corelli, Geminiani, Vitali, Tartini, Veracini, and others, violinists and writers for the violin; the Scarlattis (father and son), Durante, Porpora, and others, harpsichordists. Germany, more given over to the organ, produced the violinist Biber, and many harpsichordists and writers for the harpsichord, Froberger, Buxtehude, Muffat, Kerl, and a host of others, all of them organists as well as harpsichordists. France, again, was represented by Rameau, the family of Couperin, notably François Couperin (1668-1733), and many others, like their German brethren, notable organists as well as harpsichord players.

CHAPTER VIII.

BACH, HANDEL, AND GLUCK.

In the preceding chapter it has been pointed out how, in a sort of natural sequence, the musical greatness of the Italians of the Renaissance was followed by a gradual decline or decadence. This decadence finds its most characteristic expression in the work of the Neapolitan School,—for the most part Opera and Church-music, marked by a certain surface-brilliance, and framed primarily for the display of vocal skill of a very elaborate kind.

Just, however, as musical art of the highest kind declined among the Italians, so proportionately it advanced among the Germans; and the long course of Teutonic art-endeavour of the preceding centuries culminates in the work of John Sebastian Bach and George Frederick Handel.

While Bach and Handel represent in themselves the summing-up of the musical knowledge of the earlier centuries, they must also be regarded, and Bach, in particular, as the pioneers of modern music; and in this respect the name of Christopher Gluck must be classed with theirs; for, after his own manner, he, too, was a reformer and a pioneer. Although having very different ends in view, Bach, Handel, and Gluck are linked together by a kinship very close and real; and it is remarkable how the work of the one dovetailed into that of the others, so that

the united efforts of the three practically cover the whole range of the music of their time. Thus Bach gave himself to the Chorale-Motet, the Fugue, the Mass, and the musical setting of the Passion; Handel ultimately concerned himself with the musical epic under the general title, "Oratorio;" and Gluck strove to reform the music-drama,—a field of composition into which Bach never essayed to enter, and in which Handel was content to do little more than follow the fashion of his age.

Bach and Handel represent the late fruition of those artistic phases of the Reformation, which were checked in their development by the Thirty Years' War; and of the two, Bach is the more essentially Teutonic. Born at Eisenach, in 1685, John Sebastian Bach belonged to a family of which most of the members had, for a hundred years prior to his time, been musicians. Left an orphan at an early age, Sebastian Bach received his first lessons in music from his elder brother Christopher, an organist. In 1700 he entered the choir-school at Lüneberg, studying the violin and the organ during the short time he remained there. For a few months of the year 1703, he held the position of violinist in the Court Orchestra of Weimar, from whence he went, in the same year, to Arnstadt as organist, where he remained for four years. After a year spent as organist at Mulhausen, he was, in 1708, appointed organist of the Court Chapel at Weimar. In 1717, he became chapel-master to the Prince of Anhalt-Kothen, in whose service he continued until 1723, when the post of Cantor at the Thomas-Schule of Leipzig became vacant, and a combination of circumstances induced him, in his own words, "to relinquish the dignified office of chapel-master for that of a modest cantor;" and Cantor of the Thomas-Schule, Bach remained until his death.

Such was Bach's life, a placid, laborious existence, marked off into distinct periods by the change from one indifferently-rewarded post to another. So placid and methodical was his life that it is possible to resolve his work into a similar succession of periods. The first period embraces the years from his going to Lüneberg up to the time he was appointed to the Court organistship at Weimar (1708). This might be called his period of organ-study; for during this time he appears to have devoted himself zealously to the study of all the organ compositions he could procure, and also to hearing the great organists of his day. Thus he visited Hamburg during the time he was a scholar at Lüneberg, to hear the great Reinken, and again, in 1705, he went to Lübeck to hear another great organist, Buxtehude. As regards its after effects, this first period is an especially important one in Bach's life; for his exhaustive study of the organ and everything pertaining to it, during these his most impressionable years, set an indelible seal on all his subsequent work: during these years his mind had become so filled with organ literature and organ effects that the characteristic phraseology of the organ became the natural vehicle for the expression of his musical ideas, and although study in every branch of composition modified this peculiarity, yet there is none of his work wholly without some suggestion of the organ.

To his second, or "Weimar" period (1708-1717), belong the cantatas, "For Thee, O God, I long;" "Thy time, O God, is the best" (1711); "Out of the depths have I called unto Thee" (1712); "Deep grief was mine" (1714).

During the six years spent at Kothen his energies were exerted mainly in the direction of purely instrumental music. To this period belongs a great body of harpsichord, chamber, and orchestral music: the six "Brandenburg" concertos, suites, sonatas, duets, for a variety of instruments, and the first part of the "Wohltemperirte Clavier," otherwise known as the "Forty-Eight Preludes and Fugues."

His last period, the twenty-seven years spent at Leipzig, contains a vast amount of work: the "Magnificat," for five voices (1723), the "St John" Passion (1724), the sublime "St. Matthew" Passion (1729), a "Kyrie," and "Gloria," afterwards incorporated in the B minor Mass (1733), the "Christmas Oratorio" (1734), and the second part of the "Wohltemperirte Clavier" (1744). Besides these works he also wrote a considerable number of instrumental compositions during his Leipzig years, and about *two hundred* church cantatas.

Bach's genius may be described as having a two-fold nature: in the first place, there is his marvellous grasp of the work of his predecessors, and the evolution from it, of what is practically a new vehicle of expression, and which of itself, with but a very moderate share of absolute talent superadded, would have sufficed to make his work a new point of departure in the progress of music; and secondly, there is the surpassing genius, which found expression in this new art-language.

The influence of Bach on modern music at large has been, and always will be, something incalculable, and his influence on the generation which succeeded him, although, as is usual with genius, it bore no sort of relation to his actual merits, was still very important. His most distinguished pupils were his sons, Friedmann (1710–1784), and Philipp Emanuel (1714–1788). Philipp Emanuel Bach, whose influence, in his day, was more marked than that of his brother, may be considered as the precursor of Haydn; for to a certain extent Haydn took up pure instrumental music where the son of the great Bach laid it down.

Bach's life, viewed as a whole, was that of a recluse and a student. It is impossible to consider him as a link in the chain of musical development: one cannot say that Bach was the direct artistic successor of this composer or school of composers, or that; or that where he left off another composer began: he stands apart from the mere chronological succession of composers; and such artistic kinship as he has, is rather with Josquin des Pres, Orlando di Lasso, and Palestina, than with any of his immediate predecessors, in point of actual years. Handel, on the other hand, whom we must now consider, differs very materially in this respect, as in many others, from the Leipzig Cantor. Although, like Bach, a sort of "heir of the ages" in things musical, he used his heritage in a very different way. We have called Bach a recluse: Handel was essentially a man of the world.

[*To be continued.*]

END OF VOL. III.

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